

# Billboard

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

JANUARY 12, 2002

## Music Biz Must Face Urgent Problem: Reaching Potential Over-25 Audience

BY CHRIS MORRIS

LOS ANGELES—If you perceive a void in the marketing of music to older consumers, you are not the first to do so.



SKAGGS

"Anybody over 30 going into a record store doesn't know what's in there," said Stan Cornyn, then-senior VP of Warner Bros. Records, in a March 1975 address at the National Assn. of Recording Merchandisers convention. "It's like he went into a book store, and all the books were Chinese novels... We must retain our audience past its 25th birthday," Cornyn's remarks were amplified in an ad for *I Didn't Know They Still Made Records Like This*, an October 1975 Warner "loss leader" mail-order compilation priced at \$2 and aimed at older consumers seeking new music. The ad stated, "Some of our best music is going right past its biggest potential audience—people who aren't kids, who don't spend a

lot of time browsing in record stores or reading the publications where most of our advertising is done."

Today, older consumers account for an imposing share of the total U.S. music market. According to consumer profile data from the Recording Industry Assn. of America, consumers aged 35 and older accounted for 44% of all record sales in 2000; consumers aged 45 and older took a whopping 23.8% by themselves that year.

But several industry observers echo Cornyn's views of 27 years ago, saying that today's upper-demographic listener is not served by the major labels, retail, and radio.

"I think there is an opportunity to market to that consumer that is not taken advantage of—that's our natural customer," says Len Gossimato, VP of merchandising for multimedia at 380-store, Ann Arbor, Mich.-based Borders Books & Music, where customers principally fall in



FOOS



HARCOURT

the 35- to 65-year-old age range.

"Clearly, the industry is putting its marketing and promotional efforts behind selling records to younger people," says Nic Harcourt, music director and air personality at NPR station KCRW in Santa Monica, Calif. "That's all well and good, but also there's a whole bunch of us that are over 40 who grew up listening to what was adventurous music in the '60s and '70s—and in the '80s, for that matter—who are still interested in being exposed to good new music."

"To a great extent, the whole generation that basically built the industry has been completely neglected," says Marc Weinstein, co-owner of two Amoeba Records stores in the San Francisco Bay Area and an immense new Amoeba store in Los Angeles. "The labels have completely focused all their energies on [25-year-olds] and below."

(Continued on page 98)

## Warner's Cher Offers 'Living Proof'

BY LARRY FLICK

NEW YORK—When Cher entered a London studio to record "(This Is) A Song for the Lonely" last summer, she had no idea that the tune would resonate as intensely as it does during these days of political unrest.

"At the time, we still lived in a world of innocence, and all I knew was that this was perhaps one of the best songs I've ever had the opportunity to sing," she says of the guitar-laden dance-pop anthem. "Since the music has changed so dramatically, the lyrics have a different weight. They're heavier, yet they're comforting at the same

(Continued on page 100)



## Swedes Team With U.S. For Hits

BY KAI R. LOFTIUS  
AND JIM BESSMAN

STOCKHOLM—The world is getting smaller. The activities of publishers and production houses in Sweden these days increasingly revolve around collaborative writing sessions between Swedish and American songwriters in New York City, Nash-

ville, Los Angeles, and Stockholm.

"A lot of the people go to Stockholm, and they say, 'My God, it feels like Nashville,'" Sony Music Entertainment senior VP of A&R David Massey says.

Aside from the obvious advantages in these writers combining their respective

(Continued on page 90)



EKANDER

EMI Publishing's Record Year: Page 4 • Holiday Sales Wrap-Up: Page 10 • Best Buy's Plans For Musicland: Page 81

**2001**  
The Year  
In Video  
Begins On Page 67



Johnny Vicious Presents

## Ultra.Dance 01

Ultra Records—The country's leading electronic label presents Ultra Dance 01. This double CD features radio smash hits from Amber, Nelly Furtado, Ili, Crystal Method, Delerium and Peter Dinklage & Pet Shop Boys.

Album in stores 1/22/02

Also available from Ultra Records is the Downtempo Masterpiece, Ultra Chilled



# 119 ~~118~~ YEARS OLD AND POPULAR SOLO AC

---

#1 TOTAL ALBUMS LABEL\*

#1 TOTAL ALBUMS CURRENT\*

#1 TOTAL CATALOG LABEL\*

#1 MAXI-SINGLES LABEL\*

#1 RADIO AIRPLAY LABEL (4 CONSECUTIVE YEARS)\*\*

#1 LABEL OVERALL (4 CONSECUTIVE YEARS)\*

\*According to Soundscan market share for calendar year 2001

\*\*4,000,000 cumulative spins all formats, according to Radio & Records for calendar year 2001

---

# D STILL THE MOST T IN THE BUSINESS.



"Columbia" and "Red, White & Blue" are U.S. Pat. & Tm. Off. Marks Registered © 2001 Sony Music Entertainment Inc.



## COLUMBIA

This One



60TC-UUG-775X





# KEEP UP WITH THE MUSIC REVOLUTION

19 JAN. 2002 > AT MIDEM > PALAIS DES FESTIVALS > CANNES > FRANCE > WWW.MIDEM.COM

## midemnet 2002

THE INTERNATIONAL REFERENCE  
EVENT FOR MUSIC & NEW MEDIA

### → DISTINCTLY DIFFERENT!

- > OBJECTIVE SPEAKERS
- > UNBIASED ANALYSIS
- > DIALOGUE & DEBATES
- > CONCRETE INFORMATION
- > NETWORKING WITH INDUSTRY LEADERS
- > CASE-STUDIES, ANALYST SESSIONS,
- > DISCUSSION PANELS, BUSINESS KEYNOTES,
- > CONSUMER EXPECTATIONS, ARTIST'S PERSPECTIVES...

### → DO BUSINESS - DON'T JUST TALK ABOUT IT!

- > 1000 INDUSTRY LEADERS AND DECISION-MAKERS
- > 568 TELECOMMUNICATIONS, TECHNOLOGY AND MUSIC COMPANIES
- > 43 COUNTRIES

AT MIDEM, THE WORLD'S LEADING MUSIC MARKET.

### → HOW TO REGISTER & UPDATED PROGRAMME?

- > WWW.MIDEM.COM



## LISTEN, LEARN & PARTICIPATE

MIDEMNET AWARDS: THE BEST MUSIC WEB SITES AND SERVICES FROM AROUND THE WORLD. VOTING IS OPEN ON WWW.MIDEM.COM

FOR FURTHER INFORMATION, RETURN THIS COUPON OR CONTACT YOUR NEAREST REED MIDEM ORGANISATION REPRESENTATIVE:

FIRST NAME: \_\_\_\_\_  
 SURNAME: \_\_\_\_\_  
 JOB TITLE: \_\_\_\_\_  
 EMAIL: \_\_\_\_\_  
 COMPANY NAME: \_\_\_\_\_  
 COMPANY ACTIVITY: \_\_\_\_\_  
 ADDRESS: \_\_\_\_\_  
 \_\_\_\_\_  
 CITY: \_\_\_\_\_ ZIP CODE: \_\_\_\_\_  
 COUNTRY: \_\_\_\_\_  
 TEL: \_\_\_\_\_ FAX: \_\_\_\_\_

#### PARTNERS



HEADQUARTERS (FRANCE & THE REST OF THE WORLD):  
 PECT LINE 33 (0) 1 40 40 40  
 F / 33 (0) 1 40 40 40  
 WWW.MIDEMNET.COM

UK  
 T: 44 (0)20 7320 0900 - F: 44 (0)20 7320 0940  
 CATHY@MIDEMNET.COM

USA / LATIN AMERICA  
 Automated Fax Back - call 1 800 MIDEM US  
 T: 1 (212) 370 7470 - F: 1 (212) 370 7471  
 MIDEMNET.COM / US @ MIDEMNET.COM  
 JAMES.HAND@MIDEMNET.COM

JAPAN  
 T: 81 (0) 3 5462 3114 - F: 81 (0) 3 5462 3115  
 RYU@MIDEMNET.COM

GERMANY / AUSTRIA / CENTRAL & EASTERN EUROPE  
 T: 49 (0) 7601 17060 - F: 49 (0) 7601 170623  
 INFO@MIDEMNET.COM

AUSTRALIA / NEW ZEALAND / HAWAII  
 T: 61 (0) 9007 7706 - F: 61 (0) 9007 7706  
 TR@MIDEM.COM

At last, the popular, long-running series  
is coming to DVD and

From the producers of "Homicide: Life on the Street"

# OZ

THE COMPLETE FIRST SEASON



**"Quality work...  
there's nothing like it..."**

— Los Angeles Times

your customers have been asking for  
video cassette.

**"Stunning."**

— Chicago Sun Times

**"Gripping..."**

— The New York Times



**\$49<sup>99</sup>MAP**  
**(\$64<sup>99</sup>srp)**

DVD Catalog #99204

**3-DISC DVD  
BONUS FEATURES:**

- Two audio commentaries by series creator Tom Fontana and star Lee Tergesen (Beecher).
- Deleted scenes with audio commentary by Tom Fontana.
- Music video from Oz soundtrack, "Behind The Walls" by Kurupt featuring Nate Dogg
- Featurette, episodic previews, index and more.

**4-CASSETTE VHS  
SET INCLUDES:**

Collector's Set with  
embossed foil slipcase.

**\$49<sup>99</sup>MAP**  
**(\$64<sup>99</sup>srp)**

English VHS Catalog #99185  
Spanish VHS Catalog #99184

Every Package Stickered

FOR MATURE AUDIENCES  
INCLUDES ADULT LANGUAGE,  
VIOLENCE, NUDITY  
AND SEXUAL CONTENT

   
Color • Not Rated

**MERCHANDISER ORDER DATE: 2/5/02    ORDER DATE: 2/19/02    STREET DATE: 3/19/02**



© 1997 Rysher Entertainment, Inc. Package Design and Artwork © 2002 Home Box Office, A Division of Time Warner Entertainment Company, L.P.  
All Rights Reserved. HBO® is a service mark of Time Warner Entertainment Company, L.P.



Top Albums

ARTIST	ALBUM	PAGE
THE BEATLES: COMPILATION		
CREED	Weathered	85
COUNTRY		
STEVE NUNO AND JIMMY THOMPSON	How I Feel	86
CONFIDENTIAL	Confessions	87
P.O.D.	Seminity	88
COUNTRY		
GARTH BROOKS	Scarecrow	89
THE CITY		
VARIOUS ARTISTS	The City	90
COUNTRY		
YOLANDA ADAMS	Believe	91
THE BEATLES: COMPILATION		
JOSH GROBAN	Josh Groban	92
HOW I FEEL		
VARIOUS ARTISTS	New Day's When I Call Christmas	93
THE BEATLES: COMPILATION		
MANHATTAN TRANSFER	Outstanding	94
THE BEATLES: COMPILATION		
GEORGE HARRISON	All Things Must Pass	95
LATIN		
MARC ANTHONY	Libra	96
THE BEATLES: COMPILATION		
CREED	Weathered	97
RAP/HIPHOP		
NAS	Street's Disciple	98
HOW I FEEL		
BOB MARLEY AND THE WAILERS	One Love/The One Must Suffer	99
FOUNDER/CLASSIC		
G. BRITTON, WINNIE ARTHUR		
VARIOUS ARTISTS: HOW I FEEL		

Top Singles

ARTIST	TITLE	PAGE
NICKELBACK	How You Reminded Me	102
ENRIQUE IGLESIAS	Adiós	103
THE CALLING	Wherever You Will Go	104
ALAN CARSON	When We Were Young	105
G. BRITTON, WINNIE ARTHUR	How I Feel	106
JAGGED EDGE WITH NELLY	Where The Party At	107
ALEXANDRO FERNANDEZ	Tenets	108
ONE OK ROCK	Always Go On	109
JONELL & METHOD MAN	Round And Round	110
CREED	Weathered	111
LINKIN PARK	In The End	112
NICKELBACK	How You Reminded Me	113

Videos

TITLE	PAGE
THE PRINCESS DIARIES	114
PEARL HARBOR 10TH ANNIVERSARY EDITION	115
YOGA FOR BEGINNERS: STRESS RELIEF	116
THE LAND BEFORE TIME: THE BIG FREEZE	117
VARIOUS ARTISTS: AMERICA'S FAVORITE MUSIC	118
2001 WORLD SERIES	119
RUSH HOUR 2	120

Unpublished

ARTIST	ALBUM
RICHARD JUD	Classical
ANDREA BOCELLI	Classical
DIANA KRAN	Jazz
DAVE KOZA & FRIENDS	Jazz
KIDZ 2000	Kidz
ENYA	Classical

Top of the News

**10 Few major releases, a weak economy, and CD burning result in decreased holiday sales.**

Artists & Music

**10 Executive Turntable:** Greg P. Goldman is promoted to VP of business affairs (West Coast) for Sony Music Entertainment.

**12 Cracker makes its Back** Porch label debut with *Forever*.

**12 The Beat:** Pop, rock, and country artists share their best memories from 2001.

**14 Continental Drift:** Producer/composer/DJ Mike Mucci crafts his trademark dance music under multiple monikers.

**16 The Classical:** Releases from tenors lead a pack of first-quarter albums for both Sony Classical and Universal.

**17 Higher Ground:** Christian music's top artists unite for the benefit single "In God We Trust."

**17 In the Spirit:** Gospel's heavyweights prepare to drop new material this year.



STARSAILOR

**18 Touring:** Two free outdoor concert series located in Atlanta are creating an industry stir.

**19 Boxscore:** Britney Spears and company gross almost \$5.5 million from seven concert dates.

**20 Reviews & Previews:** Nas, the I Am Sam soundtrack, and Starsailor take the spotlight.

**23 R&B:** Jagged Edge debuts on Motown/JCA with *Dental*, *Delusions*, & *Delusions*.

**25 Words & Deeds:** Up-and-coming producer Shondra builds his credits with new tracks for Ludacris, Field Mob, and Trina.

**28 Beat Box:** Yoko Ono's music takes a disco turn with Orange Factory's release of her classic "Open Your Box."

**30 Country:** Three major Nashville labels team to launch the *Totally Country* series.

**33 Latin Notes:** The second pressing of Puchi y sus Balas de Plata's *Para Mi Amor* includes a Destiny's Child cover.

**36 Jazz Notes:** *Teacher/Student* pianist Walter Beasley lets young musicians showcase their talents on his latest Sanacile release.



ROBERT BRADLEY'S BLACKWATER SURPRISE

37 Songwriters & Publishers:

Playwright/songwriter Richard Maxwell returns with his sophomore effort, *I'm Feeling So Emotional*.

38 Studio Monitor: Engineer

Bruce Swedien discusses his tenure in the recording business.

attention to BeMusic Direct.

Programming

**82 Music Video:** Mandi Moore is crossing over from singer to actress.

Features

**9 Market Watch**

**4 Update/Good Works:** Travis Tritt helps make a young



BRIAN MCKNIGHT, TRAVIS TRITT, AND YOUNG SAUL LITE

woman's wish come true by letting her appear in his new video.

**80 Classifieds**

**83 Between the Bullets:** Linkin Park's *Hybrid Theory* is the best-selling album of the 2001 calendar year.

**101 Billboard.com:** What's online this week.

**102 The Billboard BackBeat**



YOKO ONO

At a Glance

**89 Chart Artist Index**

**94 Chart Song Index**



Chart Beat

by Fred Bronson

**BROTHER AND SISTER:** One Jackson is up, and one Jackson is down on The Billboard Hot 100 this issue. Michael Jackson is bumped at No. 17 with "Butterflies" (Epic), the second top 20 hit from his *Invisible* album. In September 2001, "You Rock My World" peaked at No. 10. Janet Jackson, on the other hand, falls out of the top 40 with "Son of a Gun" (Virgin). Based on Carly Simon's "You're So Vain" and featuring guest artists Missy Elliott, P. Diddy, and Simon, the song drops 31-41 after peaking at No. 28 in December 2001. Unless "Son" can somehow rebound, it will end up as Janet's lowest-charting song where she is the primary artist since the pre-*Control* days of 1983, when "Come Give Your Love to Me" peaked at No. 58. Jackson has amassed an incredible list of hits on the Hot 100 since 1985. Starting with the first single from *Control*, "What Have You Done for Me Lately," every chart entry since has made the top 10. Except for "The Pleasure Principle," which peaked at No. 14 in 1987, everything she has released has made the top 10. Her chart entries since 1995 form an even more impressive list, as all of the songs where she was the primary artist since then have made the top three.

Does the relative failure of "Son of a Gun" indicate trouble for Janet? Hardly. It's more a case of choosing the wrong song to send to radio. There are plenty of other excellent candidates on the *All for You* album, and none are as acapella as "Son of a Gun."

**SAM'S CLUB:** The first song from the *I Am Sam* (V2) soundtrack to chart is making its way up Modern Rock Tracks. Pearl Jam vocalist Eddie Vedder covers a Beatles song that hasn't moved too many times: "You've Got to Hide Your Love Away" remade 39-37 in its second chart week. Back in 1965, the song made the top 10 of the Hot 100—not by the Beatles, but by a quartet from Hull, England, known as the Silkie. The folk-rock group may be related to one-hit-wonder stars, but as its recording featured accompaniment by the actual Beatles, the Silkie can claim its place in the pop pantheon.

**WEATHERED FRONT:** Creed is No. 1 on The Billboard 200 for the sixth week in a row with *Weathered* (Wind-up). It's the longest consecutive run at the top of this chart since one year ago, when the Beatles had seven uninterrupted weeks at the summit with *1*. The Beatles' greatest-hits collection was No. 1 for eight weeks, but after debuting on the album, the game way to Backstreet Boys' *Black & Blue* for two weeks before reclaiming the summit.

*Weathered* ties Shaggy's *Hotshot* as the longest-running No. 1 album of 2001. *Hotshot* did not enjoy a consecutive run, but was on top for four weeks and then returned for another two.

More Fred Bronson each week at [www.billboard.com](http://www.billboard.com).



# Analysts Preach Caution With Media Stocks In 2002

BY MATTHEW BENZ

**NEW YORK**—Last year wasn't a particularly good one for publicly traded companies involved in music, due to weak sales, a slowing economy, and the aftermath of the Sept. 11 attacks. But there are now signs that an economic recovery could take shape by the third quarter of this year, though analysts are preaching caution with media stocks in the early going.

Among major-label and major-media stocks, the EMI Group, AOL Time Warner, and Sony all finished with a decline of at least 30%. Drops in Viacom and Vivendi Universal stock were mitigated somewhat by a fourth-quarter rally that raised the Dow Jones Industrial Average and Nasdaq Composite to pre-Sept. 11 levels. Via Channel Communications, the largest radio station operator and tour promoter in the U.S., finished the year with its stock up slightly.

The performance of Internet music stocks was mixed but generally poor, with RealNetwork's shares falling some 20%. Liquid Audio was trading water most of the year, while dealing with takeover overtures in the fall by two investor groups, including one acting through the former Megamaker.com. ArtistDirect's stock rose some

50% after a one-for-10 reverse stock split last July, as it reduced its interest in the company's focus on building a record label under new chairman CEO Ted Field.

Among music retailers, electronics giant Best Buy—which completed its acquisition of Musicland early in 2001—saw its stock double in price (see story, page 51). Hastings Entertainment and Hamden Co. also posted impressive gains. Trans World Entertainment, the country's largest music retailer, declined modestly.

## MUSIC MAY NOT BE ENOUGH

Apart from EMI—whose investors are awaiting further word on recorded music chairman/CEO Alain Levy's plans for restructuring—

**XM Satellite Radio and Sirius Satellite Radio could be interesting stock stories in 2002—even though profits are still years down the road.**

ing—the performance of music sales alone may not be enough to move stocks one way or another this year.

"I think investors will continue to focus on when the advertising turn-around happens, if indeed it

does," says Katherine Styponias, a media analyst with Prudential Securities. At Viacom, advertising accounts for more than half of its revenue, while at AOL Time Warner, it is responsible for 24%. At Vivendi Universal, it's 2%.

## A REBOUND IS POSSIBLE

Styponias says the advertising market may regain strength in the second half of the year. In the meantime, she expects these stocks to vacillate according to the latest data on ad spending. She, as well as other analysts, believes that Viacom will be one of the top stocks to benefit from a rebound in advertising, thanks to the depth of its management, the health of its finances, and the strength of its brands, including MTV, BET, CMT, and VH1.

If music sales perk up, Vivendi Universal—whose Universal Music

Group accounts for 22.5% of revenue—would be a prime beneficiary. AOL Time Warner, which gets only 10% of its total revenue from the Warner Music Group, would not see much of a benefit. Styponias says: "Music is not a reason someone buys AOL stock."

XM Satellite Radio and Sirius Satellite Radio could also prove to be interesting stock stories, as they start up subscription satellite radio services. Yet even the farther along of the two, XM—which, unlike Sirius, has already launched and expects to have 30,000 subscribers when it tallies its final numbers for 2001—does not expect to post a profit until 2004.

Analysts estimate that in 2002, XM could garner an additional 300,000 subscribers. Chairman Gary Parsons boasts that XM is "a spectacular product in a very challenging environment."

## Winterland Deal Seals Signatures' Status

BY RAY WADDELL

**NASHVILLE**—The acquisition of San Francisco-based tour-merchandising firm Winterland Productions by Signatures Network not only solidifies the latter's status as the world's largest music merchandising and licensing company, but also reunites Signatures principals CEO Dell Furano and COO Don Hunt with the company that launched them into the business.

Signatures, also based in San Francisco, acquired Winterland in a sale approved by a U.S. Bankruptcy Court in Oakland, Calif. (*Billboard* Bulletin, Dec. 21, 2001). Signatures is primarily owned by Furano and Hunt, who, with the late Bill Graham, founded Winterland in the early 1970s, effectively inventing the U.S. tour-merchandising business. The Grateful Dead were first to sign on; Pink Floyd, Jefferson Airplane, the Doobie Brothers, Bruce Springsteen, and Journey soon followed.

Winterland ownership has been ever-evolving over the years, with Graham, Hunt, and Furano partnering with Walter Yetnikoff and CBS Records at one time before selling 100% of the business to Irving Azoff and MCA Records at the end of the 1980s. By the early 1990s, Graham had died, Hunt had moved on to the apparel business, and Furano had started Sony Signatures as the licensing division of Sony Music. Furano bought out Sony in 1999 to form Signatures Network, and Hunt returned as president in 2000.

Meanwhile, Winterland stayed at MCA until the mid-1990s, when it was purchased by entrepreneur Mort Lapidus. The company struggled, filing bankruptcy in the late '90s and emerging successfully on the strength

of such clients as Backstreet Boys and 'N Sync. Winterland filed for bankruptcy a second time in January 2001.

Signatures purchases Winterland's assets out of bankruptcy, with the primary assets being Winterland's 100-plus clients. Furano says the purchase price is "north of \$10 million," adding that clients moving over include Incubus, Slipknot, Matchbox Twenty, Rob Zombie, Shakira, George Michael, Whitney Houston, and Stone Temple Pilots. They join a Signatures client roster that includes U2, Madonna, Ozzy Osbourne, Britney Spears, and Tim McGraw.

Furano says the tour-merchandising business has remained strong even in an uncertain economy, with such acts as Spears and U2 averaging \$8 to \$12 a head for 2001 tours.

"The shirt is still the staple of this business, whether it's Barbra Streisand or U2," Furano says, noting that the average T-shirt costs \$4 to produce and sells for about \$30, with top headlining artists keeping 30% to 50% of total sales. "Tour merchandise continues to be a substantial source of revenue, as well as a strong promotional tool."

Springsteen manager Jon Landau, who has worked with Furano since the late '80s, says, "A lot of people have explored merchandising themselves, but when you get the level of quality and professionalism that Dell brings to the table, it takes away the incentives to self-produce merchandising."

Signatures maintains a 15-person in-house creative services department and outsources manufacturing and printing to several different companies. The Winterland name will be kept alive, Furano says, but few if any employees will move over.

## Market Watch

A Weekly National Music Sales Report

YEAR-TO-DATE OVERALL UNIT SALES			
	2000	2001	
Total	838,172,000	794,136,000	(~5.3%)
Albums	785,140,000	762,783,000	(~2.9%)
Singles	53,032,000	31,353,000	(~40.9%)

YEAR-TO-DATE SALES BY ALBUM FORMAT			
	2000	2001	
CD	706,333,000	711,985,000	(~0.8%)
Cassette	77,173,000	49,413,000	(~36.0%)
Other	1,634,000	1,385,000	(~15.2%)

OVERALL UNIT SALES			
	This Week	This Week 2000	
Last Week	25,248,000	22,952,000	
Change	41,276,000	Change	+10.0%

ALBUM SALES			
	This Week	This Week 2000	
Last Week	24,785,000	22,122,000	
Change	40,666,000	Change	+12.0%

SINGLES SALES			
	This Week	This Week 2000	
Last Week	463,000	830,000	
Change	610,000	Change	+44.2%

YEAR-TO-DATE ALBUM SALES BY STORE LOCATE			
	2000	2001	
City	172,086,000	165,923,000	(~3.6%)
Suburb	325,760,000	311,707,000	(~4.3%)
Rural	265,171,000	260,368,000	(~1.8%)

City	172,000,000	168,920,000	(-3.5%)
Suburb	325,760,000	311,707,000	(-4.3%)
Rural	265,171,000	260,368,000	(-1.8%)
DISTRIBUTORS' MARKET SHARE			

ROUTED SOURCES			
FOR WEEK ENDING 12/01			
UMVU	25.8%	17.2%	15.6%
INDIES	17.2%	15.6%	15.5%
WEA	15.6%	15.5%	14.8%
SONY	15.5%	14.4%	11.8%
BMG	14.8%	11.8%	11.3%
EMO	11.2%	11.3%	7.8%

Compiled from a national sample of retail sales and track sales reports submitted, corrected, and provided by



## In The News

• The Country Music Assn., has donated \$100,000 of the proceeds from Pan Fair to charities selected by the acts that participated in the event. The money will be divided among five charities, the top five of them being the Country Music Retirement Center, the Country Music Hall of Fame, St. Jude Children's Research Hospital, the Cystic Fibrosis Foundation, and Walden's Pediatric Rehabilitation Center.

• A landmark alliance signed by U.S.-based Univision Communications, Mexico's Grupo Televisa, and Venezuela's Venevision includes not only a major programming alliance among the three companies, but also Univision's acquisition from Televisa of Fonovisa, the largest independent Latin music label in the U.S.

• Univision will merge with Univision Music Group. The label, created early last year, is headed by José Behar and also has a 50% ownership stake in Mexico-based Disa records. No details have been released yet on how the changes will affect Fonovisa's structure. The label currently has a 13.4% market share of the U.S. Latin market, second to Sony, which leads with a 21.4% share.



# DVD Sales Provide Bright Spot In Retail Holiday Season

BY ED CHRISTMAN

and BRIAN GARRITY

NEW YORK—With music sales down significantly for the holiday selling season, home entertainment software merchants are thankful that DVD sales were helping to fill the void—although even that booming product line wasn't strong enough to save the Christmas season for most chains.

According to SoundScan, album sales were down 7.8% from Thanksgiving week through Dec. 23. Units

where we didn't have any significant panic-fill in orders."

Similarly, at the 10-unit, South Plainfield, N.J.-based CD World, the top 60 titles were down 16% for December, which chain president David Lang labels "pretty disturbing." Despite the poor performance, CD World managed to finish with a 5.4% comparable-store sales increase, thanks to DVD and lifestyle products, he reports.

In Canada, HMV North America president Peter Luckhurst observes that music sales were challenged by the lack of a new breakout genre or a blockbuster album on the scale of that by the Beatles' 1 year ago. "When I looked at the release schedule pre-November, I thought we had enough good releases that we'd be able to manage the Beatles. But they didn't take off the way we thought they would."

HMV North America eked out a comparable-store sales gain for the holiday season for its 12 U.S. stores. The chain reports strong sales in DVD and CD-R business. On the music side, leading titles included those by Nas, Creed, and Pink Floyd, as well as the compilation *No That's What I Call Music! 8*.

At the 60-unit Central South chain in Nashville, president Randy Davidson reports that his store suffered a comparable-store sales decline in the mid-single digit range. He echoes the lackluster-release-schedule lamentations of Dreese, Lang, and Luckhurst.

Merchants also cited the weak economy and CD burning as big culprits in hurting sales. Lang says that CD burning, which he calls "CD arson," is "really out of control. All the time I hear customers who are shopping together in our stores say, 'You buy it and burn it for me.'"

Adding to the hurt, he says, is bootlegging running rampant, with flea markets offering albums at bargain prices that steal business from legitimate merchants.

Not all retailers were crying the Christmas blues. Mass merchants are said to have done well during the period, as did the occasional chain. The Kmart and Wal-Mart among other discount

department store chains, reports "an extremely good Christmas." Overall sales from Thanksgiving to Christmas by the Troy, Mich.-based rackbuster were up 3.4% from a year ago.

At Troy, Mich.-based Harmony House, VP of advertising Sandy Bean reports a "pretty good end of the year. We were up a little for the holidays and did much better than we anticipated."

But clearly, DVD sales saved the day for most merchants. Dreese reports that DVD sales were up 105% at the chain for the holiday selling season, while Davidson says, "DVD sales are way up. We more than doubled what we did last year."

In fact, Lang notes that DVDs continued to bring people into the stores and helped offset the loss of people got DVD players for Christmas."

## German Tax Reform Helps Performers

Flexible Rate System Eases Financial Burden On Concert Promoters, Artists

BY JULIANA KORANTENG

LONDON—It hasn't paid for many developing artists to perform live in Germany for several years, thanks to local Draconian tax laws. But effective Jan. 1, the tax man in Europe's biggest music market is easing the industry into a happy new year, with more relaxed rates. The news has cheered the most severe critics of the previous laws, especially local promoters used to market foreign performers.

Out is the old system of taxing 25% or more of all gross income. In comes a more flexible rate system per performance. This allows each artist to earn 25% (€220.50) per gig or less, followed by a 10% tax rate on 251-500 euros (\$223.39-\$445) in earnings, 15% on 501-1,000 euros (\$445.89-\$890), and 25% on earnings of more than 1,000 euros (\$890) per show. Moreover, the 25% maximum rate will drop to 20% in 2003, while the value added tax (VAT) is being waived starting this month.

"Thanks to the new law, it will be possible to bring smaller and younger acts to the country again," promoter Michael Bisping of Hamburg-based A.S.S. Concert & Promotion says. "A lot of young bands did only two or three shows in Germany to avoid higher losses. The new law will enable us to bring them into more cities, where the lower taxation will allow for better cash flow."

The more artist-friendly scenario comes after five years of intense lobbying by the Hamburg-based IDKV, the association that represents more than 250 of Germany's biggest promoters, which found the tax conditions untenable. The country had become notorious for charging the highest tax rates in the European Union (EU). That status had been triggered in 1996, when the new Income Tax Act demanded a 25% minimum income tax rate on a performer's total earnings, including production costs and expenses, compared with the old rate of 15%.

The government had implemented the law to ensure that some of the millions earned by top foreign stars stayed in Germany. It also argued that taking a loss on live performances shouldn't be a problem, since touring is merely a professional

vehicle for profitable record sales. Promoters then had to withhold VAT, which was 7%–16% of the income tax already collected. Moreover, the artist had to pay a "solidarity surcharge" (6.5% of the income tax plus VAT) as a contribution toward Germany's reunification in 1990.

"This all boiled down to the fact that the German promoter was forced to withhold 28.22% in income tax for groups and 30.55% for solo acts of the gross remuneration," declares artist Jens Michow, also president/managing director of the IDKV trade group. The potential damage was first highlighted during the year in which

exemptions. "The [German] tax has been a complete pain, because it always led to cash-flow problems," complains John Giddings, head of European touring at Clear Channel Entertainment (CCE) Europe's music division. "Taxing the gross income could make a huge difference in having a winner or a loss. Even though you could claim it back, you were guilty of not having proven it. Half the time, [touring] artists were doing profits instead of earning a living."

Michow notes, "For the smaller or new acts that come to the clubs here to build their talent, it wasn't fair or worth it, because it ate up all the money. And if we had a better situation, Madonna would have played double the number of dates she played here [for her 2001 *Drowned World* tour]."

Nor, Michow continues, is there any point arguing that foreign acts will be compensated by lower tax rates in their home markets. "Many artists enjoy greater fame abroad than in their native countries, where they correspondingly have lower revenues and thus hardly any taxes to pay. So they are regularly stuck with the German tax burden."

The new law has yet to be tested. Michow wonders whether a five-member rock band receiving combined fees of 2,500 euros (\$2,225) would be taxed 10% for their 500 euros each or the full 25% for 1,000-plus euros.

Although the new German tax rates are approaching the average 20% rate of gross income in the EU, promoters believe circumstances could improve for other European countries. According to Paul Hutton, a director at Metropolis Music in London, the rate is 22% of gross income in the U.K.

In the Netherlands, the reverse could happen, according to Folkert Blaauw, a promoter at CCE Europe subsidiary Mojo Concerts. From last year, after the first tax-free 300 guilders (\$121.20), 20% of the gross fees goes to the tax man. Previously, the contract for artists' pay split in two: One was for the artist's fee, 18.75% of which the promoter kept for tax; the other was for expenses. Although Blaauw says Dutch promoters preferred the previous scenario, he is pleased that the new rates have not hurt the business severely.



BISPING

the new income tax law was applied (*Billboard*, May 25, 1996), when Michael Jackson canceled his German tour because he was reportedly set to lose \$100,000 per show.

To play in Germany, talent agents and clients were soon demanding net fees from promoters, who were expected to cover the tour's production costs and the artists' taxes. If the artist demanded a \$10,000 net fee, promoters needed to budget for about \$15,000 but still could not be sure that ticket prices would cover the investment.

Although the government reimbursed anyone who could prove that production costs represented 50% or more of the gross income, only big stars with personal accountants could handle the bureaucratic paperwork and German translation required.

For promoters, even more galling was the fact that neighboring markets—such as the Netherlands and Switzerland—considered music a cultural business entitled to some tax

*'All the time I hear customers who are shopping together in our stores say, "You buy it and burn it for me."'*

—DAVID LANG, CD WORLD

totaled 132 million this year, compared with 143.2 million in 2000. Most merchants report that comparable-store sales were down at least mid-single digits during that period and that DVD saved them from a double-digit decline.

"Music sales were way down during the holidays, although DVD did very well and will probably keep the retailers from slitting their wrists," a senior distribution executive with one of the majors says.

At Newbury Comics in Boston, CEO Mike Dreese reports that the 20-unit chain generated flat comparable-store sales for the month of December. He attributes the weak holiday season to the lack of "surprise" hit albums. "It's the first year

## Executive Turntable



GOLDMAN

DRAUGHN

GATTIS

**RECORD COMPANIES:** Gregg P. Goldman is promoted to VP of business affairs (West Coast) for Sony Music Entertainment in Santa Monica, Calif. He was director of business affairs (West Coast).

**PUBLISHERS:** EMI Christian Music

Publishing promotes Kent Draughn to director of royalties and tracking and Diana Gattis to director of copyright and licensing in Brentwood, Tenn. They were, respectively, manager of royalties and tracking and manager of copyright and licensing.

# ARTIST MUSIC

## Robert Bradley Gains 'New Ground' On Vanguard Debut

BY WES OHSOSKI

**NEW YORK**—It's a safe bet that Robert Bradley is flashing a wild grin and a sparkle in each of his cloudy, opaque eyes. On a break from a day-long trek across the Midwest to a mid-December 2001 gig in Chicago, the blind, raspy-voiced soul singer is reminiscing about Christmastime at Detroit's Eastern Market—where he spent some 14 years busking.

"I made me a fortune with my song 'Detroit Christmas,'" says the gray-haired 51-year-old, whose *New Ground* (Vanguard) arrives Feb. 5. "I had done that every Christmas. One time, I made, like, \$2,000 in about four hours. It was so much. I can tell you, I couldn't even hardly get up."

Since leaving the market to form—in rather fairy tale-like fashion—Robert Bradley's Blackwater Surprise (RBBS) with a group of local "white boys," nearly every day has felt like Christmas for the Alabama native.

Five years since the release of the act's first album, the lanky Bradley says he's still amazed by the twist of fate that brought him to those white boys—local musicians Jeff Fowles and Michael and Andrew Nehras.

It was just days after he and his fellow street musicians had been booted from the Eastern Market in 1992—after a local controversy led to the Detroit City Council's banning of all busking at the downtown hot spot—that Bradley moved to a nearby street corner close to where Fowles and the Nehras had rented a rehearsal space.



BLACKWATER SURPRISE

Arriving late for practice one day, Fowles happened upon Bradley and found himself so struck by the singer's voice that he later convinced the Nehras to have a listen. In just months, the band's powerful mix of soul, rock, and blues was born. Bradley says, "The Lord moves in mysterious ways."

After moderate success with two albums—the first, an eponymous effort, spawned the moderate MTV hit "California"—that fairy tale hit a speed bump early last year, when RBBS parted ways with RCA and, shortly thereafter, saw the departure of the Nehras, who left to spend more time at home and on their vintage musical gear business in Detroit.

But it wasn't long before Bradley found replacements and Vanguard chief Kevin Weis—"a huge RBBS fan since its debut ("It was just so real and just so authentic.")—signed the group.

The label previewed *New Ground* with a three-song holiday promo that includes "Detroit Christmas" and is organizing a combination in-store performances and live radio broadcasts across the U.S.

"Robert's got an interesting style," says Scott Arbaugh, PD at Boulder, Colo.-based KBCO, which is already spinning first single "Train." (The track officially goes to triple-A [Jan. 14].) "He certainly commands that R&B/blues thing quite well. And, ya know, he's fun to watch in concert."

Of his fiery performances, he says, "That's one of the most joyful times I have—it makes me forget about blindness."

## Hank Williams III Goes For 'Broke'

Curb Artist Builds On One Of The Most-Valued Pedigrees In Country Music

BY RAY WADDELL

**NASHVILLE**—Owning perhaps the most-revered pedigree in country music, Hank Williams III also possesses a fiercely independent streak that manifests itself well on his second Curb release, *Loosey, Broke & Driftin'*, due Jan. 29. Though modestly successful, Williams' debut album, *Risin' Outlaw* (which scanned 132,800 units, according to SoundScan), wasn't, in his opinion, a successful project. He is much more satisfied with the new one.

"First of all, I was able to have my own hands on it and what I wanted to do instead of what somebody else wanted me to do," Williams says. "Curb didn't stick their nose in one time. I used all my own material, and I got to use my friends playing on it. Basically, I didn't have to use some producer with his ideas about how it should sound."

Produced by Williams and longtime friend Joe Funderburg, *Loosey, Broke & Driftin'* is spare and authentic in its presentation; hardcores, unflinching, and often dark in its themes. At times eerily reminiscent of his legendary grandfather vocally, lyrically Williams explores such themes as loneliness, detachment, and excess—familiar topics in the Williams family songbook—on such songs as "Whiskey, Weed and Women," "5 Shots of Whiskey," and the title cut. Indeed, imbibing substances other than tequila is a recurring theme on the record.

"That's just the way it kinda worked out—an unapologetic, self-spoken Williams says, "My intention was to not write one song for radio but to write them all for myself, and however it turns out is how it turns out. Drinkin', smokin', livin' on the road, heart-break—those are the topics I was living at that time. That's what's real to me."

*Loosey, Broke & Driftin'* is popularized by mostly acoustic, down-tempo country blues, featuring skillful instrumentation and heartfelt, honest vocals

from Williams. The words are often telling, whether on "Cecil Brown," when Williams moans "on the low road is where I feel I belong/Cause it don't matter who is right or wrong" or when he finds himself "drinkin' with the drunks who don't wanna go home" on the mournful title cut.

Often, the lyrics are disarmingly simple and straightforward, as with "livin' lonely is the life that I've been livin'" on "Whiskey, Weed and Women" and "I like to get pure drunk in the Mississippi mud" on the ebullient "Mis-

will trip" song on college radio, as well as triple-A, modern rock, Americana, public radio, and mainstream country. Jeff Tuerff, VP of marketing for Curb, says, "From a single standpoint, we'll take 'Mississippi Mud' to country radio immediately following the holidays."

Despite Williams' bashing of the *Risin' Outlaw* record, the single "I Don't Know" made some noise at a few mainstream country radio stations. "That record went over big in Charlotte [N.C.], with really good testing," says Kevin O'Neal, formerly PD at WSOX Charlotte and now PD at WSM-FM Nashville. "We brought Hank III into the market, and he put about 1,200 people in a club. The kid is magical, and he is gonna happen. It's just a matter of when, because there is a ton of talent there."

Williams helps his own cause with touring hard, notching 2001 dates in 2000 and about 180 in 2000. The artist not only plays country but also hard-core rock, and when he's booked into rock venues, he can tilt his set either way. "We've been putting him in some rock rooms, because Shelton has that side of him," says manager Bart Stein of Gold Mountain Entertainment, referring to Williams by his first name—as most of Williams' associates do. "But if he is in a stone country room, or a fair or festival with a family crowd expecting country music, he is smart, recognizes his audience, and respects his audience. If we put him in a rock room, it definitely requires a parental sticker."

Williams is booked by Buddy Lee Attractions. His songs are published by Curb Music.

Williams says he has a rock record in the can that is—musically, at least—diametrically opposed to his country offerings. "My rock is more the angry, aggressive, speed kinda stuff," Williams explains. "No other Hank Williams have ever screamed like I have. I guess that's my way of officially being me."



WILLIAMS

issippi Mud." The latter cut is a rousing uptempo number, as are the manic "Nighttime Ramblin' Man" and the syncopated rush of "Lovin' and Huggin'." But elsewhere, "5 Shots of Whiskey" is a slow waltz, as Williams observes, "I wasn't in no happy-go-lucky mood when I wrote that song."

Williams asserts that at the least, the new record reflects his vision of what it should be, without undue influence from the label. "I told 'em [with *Risin' Outlaw*], 'Every interview I do, I'm gonna knock the album and tell people not to buy it.' I'm not going to media school. I think [Curb] realized if they don't let me do it my way, there would be a little war."

In promoting the new release, Curb

**CENTURY WEST BMW UNIVERSAL CITY**

4245 Lankershim Universal City

www.centurywestbmw.com

E-mail: info@centurywestbmw.com

**800-447-8871**



"Where the stars buy their cars."

# Cracker Returns On Virgin Imprint

Band Releases Disc On Back Porch Label After What Seems Like 'Forever'

BY CHRIS MORRIS

LOS ANGELES—Cracker reappears Jan. 29 with *Forever*, the band's first album of all-new original material since *Gentleman's Blues* in 1998.

The set—which follows five releases on Virgin—is the first collection by the band for the Back Porch imprint, which falls under the Virgin umbrella.

"By putting them on Back Porch, I think it's going to give them a lot more focus," Back Porch president Ken Pedersen says. "The last Cracker record [went out] as one of the 40 releases [on Virgin] during the year. With Back Porch going through Narada, this is one of the biggest releases of the year."

Cracker co-leader David Lowery says of the new association, "Ken Pedersen is just a really big fan of the band, and he came to us one day and said, 'Hey, this will be better for you guys,' and basically made us an offer we couldn't refuse. So we said, 'Hey, we'll try it.' And given the turmoil in the music business right now and Virgin going through some stuff, it's nice to be working with some people who are secure in their jobs."

The songs on *Forever* were the product of an interesting geographical compromise made by Lowery, who lives in Richmond, Va., and his writing/performance partner, Johnny Hickman, who resides in Redlands, Calif. Hickman explains, "We started meeting up in Tucson [Ariz.] over the course of the last year, here and again, to just hang out and write songs. It really worked well for us, because we just hooked up in the middle of the desert, got to go down to the bar, have a drink or two, come back, and we'd bring a keyboard and a guitar and see what kind of ideas popped up, and if none popped up, it was no big deal. Some of those sessions got two or three songs out of one hang."

Lowery, who co-produced some of Cracker's previous work, ended up taking a solo production credit on the new album, which was cut at his Richmond studio during the course of a year with a host Kenny Margolis and drummer Frank Funaro—both longtime members—and new bassist/vocalist Brandy Wood.

While Cracker's bedrock rootsy sound is much in evidence, both Lowery and Hickman note that some amusement certain Anglophilia tendencies in the songs, which are published by Bicycle Spanish Music (BMI) and Back Porch Music (BMI).

Lowery—who views himself as "a Rolling Stones guy" rather than "a Beatles guy"—says, "I guess you'd call it this Beatles element, sort of in that direction. Songs like 'Ain't

That Strange' and 'Sweet Magdalene of My Misfortune' are pretty traditional Cracker things, but songs like 'Shine' are pretty different."

Hickman adds, "We kept saying, 'But this sounds so British! This sounds so British!' We would laugh about it, so it wasn't a conscious thing. You can't deny what's in your blood, and David and I were both influenced by the reflection of American music as played by more of the second wave of British Invasion bands. David and I were [also] really into a lot of the '80s British bands, like the Clash and Elvis Costello. It just filters its way into



what we do naturally."

The highly Beatles-esque first single, "Shine," will be worked at triple-A, rock, alternative, and college radio this month, according to Cracker manager Cheryl McNaney. However, Back Porch teased stations by releasing the seasonally oriented cut "Merry Christmas Emily."

McNaney says, "Our intention, obviously, without product in the stores, is to reinforce to people that the band is still alive and kicking." She adds that radio stations' Web sites will also be serviced with

low-budget QuickTime video clips shot by Lowery.

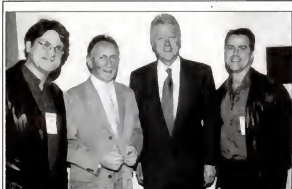
The label has also brought in niche specialists Pro Sports Music Marketing to work another song. "They're marketing the track 'Don't Bring Us Down,' which has the lyric 'get your sorry ass back to Florida,'" McNaney explains. "This is Ken Pedersen's idea. It's got a slightly authentic quality. Their goal is to get it played in the context of sports games, on coverage on television and radio, potentially get the guys to sing the National Anthem some place. [Pro Sports Music are] the guys who broke [the Baha Men's] 'Who Let the Dogs Out' in that arena —no pun intended—and they've already made some bites from some surprising teams."

At retail, the first 20,000 copies of *Forever* will be packaged in a slimline jewel box and include a full-length CD—drolly titled *Hello Cleveland!*—culled from two live performances at WKRT Chicago, which McNaney says has been "a huge supporter of Cracker traditionally."

The band—which is managed by Mike Lembo and Cathy Rivers of Mike's Artist Management in Tucson and booked by Frank Riley at High Road Touring in San Francisco—plans to tour Europe beginning late this month, followed by U.S. dates in February and March.

Dave Driver, manager at one of Plan 9 Records' two Richmond stores—where Cracker has performed in-store and Lowery played for the outlet's 20th-anniversary celebration—says local anticipation for *Forever* is strong.

"I know there's going to be a big hoopla about [the album] around here," Driver says. "People support them... People are ready for a new album."



**Shadows at Carnegie Hall.** Pianist Phil Coulter greeted former president Bill Clinton after a recent performance at New York City's Carnegie Hall. Coulter is currently touring the U.S. in support of his Windham Hill/RCA Victor collection *CD of Shadows*. Pictured backstage, from left, are RCA Victor executive VP/CM David Weyner, Coulter, Clinton, and RCA Victor VP of sales Steve Orselt.



by Melinda Newman

**GLANCING BACK:** As we look back at 2001 one last time, we survey a number of artists who tell us their highlights from the past year:

**Pink** (She reached back a little farther, but we're giving her creative license): "There were so many highlights, but I'd say taking my dad to the 2000 Billboard Awards last year. He was my date. And if you see a picture of him when I went into the press room with my award, it was like my dream. If you [looked up] 'proud dad' in the dictionary, his face would be right up there. He was so damn cute. I was so damn happy."



**Mark Hoppus and Tom DeLonge of Blink-182:** Hoppus says, "Our highlight was having our record go No. 1 [on The Billboard 200]. That was a huge deal for us. It was a dream that we never even dreamed, because we never thought of it as a possibility. We were doing a promotional tour when we found out. And to have it come true is something that really humbles us today: six months after the record came out." DeLonge recalls, "The highlight is the fact that we got to have another year of success with our band and that it's not all gone. After the last year, you never know what's coming up. It's just nice to go around and play shows and have kids show up."

**Tim McGraw:** "My highlight was finding out my wife was pregnant. [McGraw was interviewed before his third daughter was born.] Professionally, it was winning CMA [Country Music Ass'n.] entertainer of the year and my tour. That tour came together so much like our first meeting, [where we described] everything that we wanted to happen and the vibe that we wanted on the tour with Mark Collie and Kenny Chesney. It was almost a magical kind of tour. We were kind of floating on the clouds through the whole tour. It was so fun."

**Chris Kirkpatrick of 'N Sync:** "Our highlight was our tour. When you do

a tour that's all stadiums, that's amazing. This summer's tour was huge. Every city we would go to, it was almost overwhelming. For the first time, there's no way we could have never fallen into the rut of doing the show, because every time you go out, you're looking at a different mass of people. It's not like you're doing a show in front of 2,000 tonight, 5,000 tomorrow. This is so many people, you get choked up every time you go on stage. The tour was amazing. The Super Bowl was amazing. The album was great. It was a great year."

**Jamie O'Neal:** "It was having two No. 1 records. Also, I got married a year ago, and having my husband with me and playing with my band was great; I loved getting to play with my own band night after night on tour. Touring with Martina McBride and Reba McEntire was a big highlight for me, too."

**Sully Erna of Godsmack:** "I would have to say my new baby. Other than that, it's been a really fun year. We had an amazing tour. We just finished three years of straight touring. We need to take a break."

**TUNE IN:** The American Music Awards, slated for Wednesday (9), will be hosted by Sean "P. Diddy" Combs and Jenny McCarthy. Among the performers will be Yolanda Adams, Brooks & Dunn, Chris, Toby Keith, Kid Rock, Uncle Kracker, Linzy Kravitz, Britney Spears, Nicki Jagger, Ja Rule, Alicia Keys, Lifehouse, Ludacris, Reba McEntire, Master P, Method Man, 'N Sync, Pink, Redman, Gene Simmons, and Paul Stanley.

Among the presenters are Cait Black, Melissa Etheridge, Phil Spector, Nicki Jagger, Ja Rule, Alicia Keys, Lifehouse, Ludacris, Reba McEntire, Master P, Method Man, 'N Sync, Pink, Redman, Gene Simmons, and Paul Stanley.

**COMING UP:** Joey Ramone was working on an album before his sad death from cancer last April. That effort, *Don't Worry About Me*, will come out Feb. 19 on Sanctuary Records. Ramone had been working on the album off and on since the Ramones broke up in 1996. He collaborated on the project with his longtime friend Daniel Rey, who worked on the final mixes after Ramone's passing.

In other Ramones news, a Ramones tribute album is being planned for release this spring on DVS/Columbia. Among the participants are Rob Zombie, Eddie Vedder, Red Hot Chili Peppers, Green Day, The Offspring, and Rancid.



# Billboard<sup>®</sup> advertising opportunities

# SPECIALS

**GREAT  
ADVERTISING  
OPPORTUNITIES!**

**Call today!**

## ASIA PACIFIC QUARTERLY I

Billboard's Asia-Pacific Quarterlies are back with an in-depth look at what's to come for the region in 2002. Coinciding with Chinese New Year, this spotlight surveys the region's industry executives about key issues and trends for the year to come. Bonus distribution to 500 Asian music industry VIPs. Don't be left out!

**issue date: february 9**  
**ad close: january 15**

Aki Kaneko 323.525.2299 • [akaneko@billboard.com](mailto:akaneko@billboard.com)

## UPCOMING SPECIALS

**DOVE AWARDS** - Issue Date: Feb 23 • Ad Close: Jan 29

**CANADA** - Issue Date: Mar 2 • Ad Close: Feb 5

**LIONEL RICHIE** - Issue Date: Mar 2 • Ad Close: Feb 5

**CHIEFTAINS** - Issue Date: Mar 9 • Ad Close: Feb 12

**TOURING QUARTERLY I** - Issue Date: Mar 9 • Ad Close: Feb 12

**NARM** - Issue Date: Mar 16 • Ad Close: Feb 19

## RECORD RETAILING DIRECTORY

With more than 7,000 listings, Billboard's 2002 Record Retailing Directory is the definitive guide to the music and entertainment retail industry, and an ideal ad venue for independent, chain, online, and specialty retailers. Be a part of our one-stop guide to music retail. Call now!

**issue date: mar 6**  
**ad close: january 16**

Jeffrey Serrette 646.654.4697 • [jserrette@billboard.com](mailto:jserrette@billboard.com)

## BOSTON CITY SPOTLIGHT

Billboard focuses on Boston's ever-evolving music scene, with a look at the hot artists and labels hailing from the region. We also provide crucial market information, and the latest news on music retail, venues, studios, media, and much more. Join us for this highly anticipated regional special!

**issue date: february 16**  
**ad close: january 22**

Joe Maimone 646.654.4694 • [jmaimone@billboard.com](mailto:jmaimone@billboard.com)

## LATIN MUSIC 6 PACK I

Billboard's Latin Music Six-Pack I delivers the most important Latin music industry news. In this installment, we highlight Tropical/Salsa, talent management, and concert promotion. In addition, we provide the latest news in radio, retail and marketing, and our 3 Latin genre charts. Call now!

**issue date: february 23**  
**ad close: january 29**

Gene Smith 646.654.4616 • [gsmith@billboard.com](mailto:gsmith@billboard.com)

New York  
646.654.4696

Los Angeles  
323.525.2307

Nashville  
615.321.4297

London  
44.207.420.6072

# Brad Searching For New Label Deal

BY JONATHAN COHEN

NEW YORK—Seattle rock outfit Brad has only released two albums since its 1992 inception, but the act's members haven't exactly been idle. Guitarist Stone Gossard has spent the decade topping the charts and touring the world with Pearl Jam, while vocalist/keyboardsist

Shawn Smith and drummer Regan Hagar have churned out two albums for Epic as part of the band Satchel. In tandem with producer Steve Fisk, Smith also issued a series of releases for Sub Pop as part of the duo Pigeonhed.

But for all of them, Brad (which also features bassist Mike Berg) has

now been moved to the front burner. After 1993's *Shame* and 1997's *Interiors* for Epic, the band is seeking a new label deal for its in-progress third album, material for which has been shipped by 20 days of recording and a handful of recent live shows.

Initial sessions in spring 2001 at Gossard's Studio Litho in Seattle yielded more than a dozen songs, highlighted by Smith's gorgeous, soul-infused melodies on such tracks as "Shining" and "Takin' It



BRAD

Easy," Hagar wrote the music and yielded drum duties to Gossard on the edge "Revolution," which nods to the more groove-rooted rock that Gossard has fashioned in Pearl Jam.

A three-night club showcase last September in Seattle and a five-show West Coast run the following November enabled Brad to fine tune the new material and road test songs written since the first round of recording. The addition of multi-instrumentalist Thaddeus Turner and percussionist Elizabeth Puppo-Walker at the West Coast shows "was a real thrill and a real energizing aspect," according to Gossard, who says he hopes both musicians will participate in the next batch of studio sessions.

"After playing some of these songs live, we thought, 'Wow, we can actually play these better now than we could when we recorded them,'" Gossard says. To bottle the energy of those shows, Smith says the group "may even record at our rehearsal space. We're trying to figure out a way to capture some of the stuff that was so good live. We want to present a few of the songs that way."

The unfinished album is already drawing interest at retail. According to Best Buy music merchandise manager Chris Stidman, "We were market leaders with *Interiors*, and we are looking forward to supporting and leading the marketplace with the next release."

Gossard and Smith both say they are looking forward to touring, aiming for a summer trek that would encompass North America and Europe. Brad is managed by Kelly Curtis for Curtis Management and booked by Don Muller at ArtistDirect. The band's songs are published by a variety of ASCAP- and BMI-affiliated companies.

# Continental Drift

by Larry Flick

**FEEL THE BEAT:** After years of laboring under a variety of monikers, at time for Mike Mucci to stand under the center stage spotlight and take a bow—without the clutter of another club identity.

The South Florida-based producer/composer DJ has been racking up kudros from fellow jocks and producers all over the world for a dance sound that deftly combines elements of classic, Chicago-styled house music with cutting-edge, Euro-spiced trance-disco.

From his first turntable hit, "Lift Me Up," to "I'm Talkin' to You" (as M5) and "I Got a Man" (featuring vocals by Shampale Cartier), Mucci has built a solid reputation on the street as a composer with a knack for crafting memorable hooks and insinuating grooves. Indie dance labels like Soulfriar, Nervous, and Kingstreet have also been outlets for garage-influenced house jams that include the gorgeous, deliciously romantic "Love Is Everything" and the stompin' "That's What It Is" under his nickname, Da Mooch.

Some of his biggest successes to date, though, have been with material that he's created under the name Circuit Boy—most notably the anthems "The Door" and "Jonesing." Of all these alter-egos, this is the one that Mucci least expected to catch on with punters.

"It was a tongue-in-cheek name," he says with a smile. "It's hardly a circuit boy. It was really intended to be a fun little send-up of the whole circuit scene."

Continuing his sonic evolution, Mucci established Evolved, yet another club name with Albert Camara, to release "This Is Your Life." Meanwhile, under the name Problematic, he recorded the gems "Electricity" and "Deeper" (featuring vocals by Chynna). The latter jams show a darker, more persuasive side to Mucci.

"No one wants to stay in the same place, certainly not in dance music," he says. "That can be the death of an artist or a producer. These tracks allowed me to experiment more and try out some darker, more electronic sounds."

Working both sides of the fence—with the more vibrant sound of Circuit Boy, as well as the more intense feel of Evolved and Problematic—allows Mucci the chance to have variety in his music, something you don't see too often in clubland.

"It hasn't always worked in my favor, in terms of becoming a star," he says, laughing. "But it's satisfying on a creative level to have the

freedom to try new things."

Ultimately, Mucci says he'd like to merge the two sounds and personas, but "it's hard in a club world, where you're not likely to hear a lot of overlapping tracks."

A 15-year veteran behind the turntables, Mucci is also no stranger to the club scene as a DJ. His global appearances and Frequency parties continue to earn him positive reviews for seamless, pumping journeys into garage and hard house.

Where will all of this take him next? Justice prevailing, right into the mainstream of clubland. It's time for major-label A&R execs to stop hiring the same three remixers and spread the wealth to Mucci (among others). For more information,



MUCCI

tion, e-mail Mucci at [mike@damooch.com](mailto:mike@damooch.com).

**FEEL THE FUNK:** It's a long distance from Ed McMahon's *Star Search* to clubland, but that's exactly the road that Marty Thomas has traveled.

The diminutive 22-year-old singer with a giant, spaced-laced voice has made a lot of friends since hitting the dancefloor with the disco-spiced anthem "Resurrect Me (Lift Me Up)." The track was produced by Reed McGowan and Warren Rigg, and it benefits from a series of timely remixes by Hex Hector, Tom Moulton, and Blaze.

Though he counts his first single as a career highlight, it's hard to top the fact that he won the 1992 title of junior vocalist champion by Hex Hector, Tom Moulton, and Blaze.

He's currently signed to the independent West End Records, though he's available for major-label distribution. His additional studio output—the tracks "Thank You (Power of Love)" and "The Funk"—shows that he's got the chops and charm to keep soaring beyond his childhood peak. For more information, call 212-367-3773.

**SL 500 - Arriving March 2002**  
The next generation SL will be yet again the ultimate convertible. The hardtop retracts completely on its own into the spacious trunk.



**TEAM ALEX LIVADAS**  
House of Imports • (714) 562-1134  
Why did Team Linden sell over 1000 new Mercedes in the last three years? We make it easy to buy a Mercedes. Call Alex Livadas at (714) 562-1134 and we'll bring you new Benz to your office.

**HOUSE OF IMPORTS**  
BIENA PARK • CALL ALEX 1-800-637-2333 ext. 1134

**VP RECORDS** **IMPORT & EXPORT**  
**THE LARGEST DISTRIBUTOR OF REGGAE MUSIC**  
**IN STORES NOW!!**  
**STRICTLY THE BEST 27 & 28**  
(LP & CD) **VP1639 / VP1640**  
**HOTTEST 12" SINGLES**  
CALL TOLL FREE TO PLACE ORDERS  
**1-800-441-4041**  
**FAX: 718-658-3573**  
MAIL ADDRESS: 40-10 LINDEN BLVD.  
JERSEY CITY, NJ 07310-3702  
VP 1639, 2012 & 28 STREET  
JERSEY CITY, NJ 07310-3702  
VP 1640, 40-10 LINDEN BLVD. JERSEY CITY, NJ 07310-3702



# '1 Giant Leap' Takes Big Step In Creating Truly Global Compilation

BY NIGEL WILLIAMSON

LONDON—"Someone would have done this 20 years ago if the technology had been available," former Faithless member Jamie Catto says. "People like Brian Eno and David Byrne would certainly have had the vision. But it had to wait for the digital revolution."

Catto, who left the U.K. dance act two years ago, is talking about *1 Giant Leap*, his ambitious new audiovisual project with producer Duncan Bridgeman. The audio CD of *1 Giant Leap* is due Feb. 11 on Palm Pictures, while the 120-minute DVD-Video will follow March 18. It is a mind-boggling kaleidoscope of contemporary pop/rock sounds, world-beat rhythms, spoken word, and startling visuals recorded and filmed during a six-month road trip that took the duo to five continents and 25 different countries.

"The music is like a time capsule of the planet Earth at the turn of the 21st century," Catto says. "The DVD is like a completely new genre of filmmaking somewhere between documentary and pop video."

Among those whose voices are featured either singing or speaking are Eno, Michael Stipe, actor Denis Hopper, Baaba Maal, South

Africa's Mahotella Queens, writers Kurt Vonnegut and Tom Robbins, Andy Summers, Eddi Reader, and Robbie Williams.

## AROUND THE WORLD IN 180 DAYS

Originally, *1 Giant Leap* was conceived as a studio-based, audio-only CD. "Then Palm Pictures asked us if we'd like to go 'round the world and make a DVD for them,'" Catto explains.

Catto and Bridgeman had little previous experience in film, but they were excited by the prospect. Catto recalls, "We thought [that] instead of using samples, we could record and film all these people on our travels. We scrapped the samples and took off."

Palm Pictures boss Chris Blackwell informed the pair that he did not want to impose a conventional budget on the project. Bridgeman explains, "The understanding was that we wouldn't be stupid with the money, but whenever we needed more, we would contact Palm, and they would wire it to us."

Armed with a dozen loosely structured backing tracks and the latest digital recording and video equipment, Catto and Bridgeman set off in October 1999 for Senegal, where they met up with fellow

Palm Pictures artist Maal, the first on their long list of dream collaborators. They traveled across Africa, India, Southeast Asia, and Australasia and eventually arrived in the U.S. Everywhere, they filmed and recorded musicians, writers,



CATTO

and actors, almost all of whom were cold-called upon arrival.

"The Faithless connection opened a few doors, but mostly people didn't know who we were," Catto says. "Yet, when we told them what we were doing, almost everybody we wanted agreed to take part."

Some, like the reclusive novelist Vonnegut, took several weeks of persuading. Others were immedi-

ately receptive, like Hopper, who promptly got on the phone with friends Harvey Keitel and Meryl Streep to ask them along. Yet others were door-stepped, including Asha Bhosle, India's biggest singing star, who was tracked down by the pair at an Indian hotel where she was having lunch. When she finished her meal, they set up their computers on the lawn and recorded her on the spot. Stipe was recorded in a shed in his garden, and by the wonders of modern technology, appears singing with Bhosle on "The Way You Dream."

## MERGING MEDIA

Each track is also accompanied by a visual treatment. The video that accompanied the trailer single "Braided Hair," featuring Neneh Cherry and Speech, was playlisted by MTV Europe when it was released last July.

"I heard the demos, and they were fantastic," Blackwell says. "They took so many different musical elements from around the world and made putting them together seem entirely natural. They weren't content to sample people. They wanted to record everybody live, which I thought was great."

It was Blackwell's idea to add the

visual components to the project. "I said to them, 'Well, Palm Pictures is a DVD company, so you should film all these people when you're going 'round the world.' I think what they've come up with is very moving."

Fergus Denham, Palm's U.K. marketing manager, believes *1 Giant Leap* offers something for every corner of the marketplace. He says, "There are so many different facets that I can see the marketing campaign running for 18 months."

Palm started with an awareness-building poster campaign last November, which used key quotes from participants and the *1 Giant Leap* Web site address, without further explanation. A more traditional campaign is due to launch this year, utilizing the *1giantleap.com* site, which will stream "chapters" from the DVD-Video. "My Culture," featuring Williams and Maxi Jazz from Faithless, will be released as a single in March to coincide with the issue of the DVD.

"The visual element is key to the project," Denham says. "The music and the DVD work independently, but together they're even stronger."

20 years since NEKTAR's last release!

"Proudful Son" (Bellaphon 9729520) the new Album by NEKTAR out NOW!

Nektar will appear live in the original Line-Up at the Nearfest 29/09/2002, Patriot's Theatre, Tronon, New Jersey, USA

bellaphon

1992 - Classical - e  
- metal - jazz - clas  
no - pop - schlager - r

40 Years of Music Distribution  
in Germany  
www.bellaphon.de

midem  
2002  
meet us at our booth 20.01

POP - ROCK - WORLD - BLACK - JAZZ - DANCE

bellaphon

Germany: bellaphon/Bellaphon AG  
Münster Landstraße 87-89 46039 Frankfurt Phone: +49-69-2712-0 Fax: +49-69-2712-07  
Austria: info@bellaphon.at  
Grundtischgasse 5 1060 Wien Phone: +43-1-40 66 12 Fax: +43-1-40 66 12 00

# Moore's 'Cry' Heralds Epic Soundtrack

BY LARRY FLYCK

NEW YORK—Of the three albums of material that she's recorded to date, Mandy Moore says that she'd be content if only one song was heard by the pop masses: her new single, "Cry." "I carried around a copy of that song for over a year before I recorded it," she notes with a smile. "It felt like my ace in the hole. It's such a beautiful song on every level. I couldn't wait to get into the studio and sing it."

Once she did, Moore jokes that James Renaldi—who wrote the song and produced the track with Peter Mokran—had to "literally peel" her out of the recording booth. "I wanted to sing it over and over again," she says. "As much as I love every song I've recorded, I never felt such a perfect connection with any other song I've done before."

"Cry" is featured on the artist's current eponymous Epic collection, which was issued during the summer of 2005. It's also the single featured in the soundtrack to Moore's forthcoming feature film, *A Walk to Remember* (see *The Eye*, page R2). The soundtrack is issued Jan. 15 on Epic.

In addition to "Cry," the soundtrack record offers three new songs by Moore: the gently percussive "It's Gonna Be Love"; the delicate, piano-driven ballad "Only Hope"; and a duet with John Foreman of Switchfoot,

"Someday We'll Know," a song penned by Gregg Alexander, former-ly of the New Radicals.

Additionally, the set includes songs from Rachael Lampa ("If You Believe"), Switchfoot ("Learning to Breathe"), "Dare You to Move," "You,"



and the aforementioned "Only Hope," the New Radicals' "Mothers, We Just Can't Get Enough," and Topkoder ("Dancing in the Moonlight").

The release of "Cry" and the soundtrack is well-timed, as both will allow Moore the opportunity to relaunch her current album—a potent pop set that has yet to find a deservedly wide audience.

"We're not even close to closing the book on this record," says Moore's

manager, Jon Lesbay, president of the Los Angeles-based Storefront Entertainment. "But, in truth, Mandy's whole world isn't riding on this project. We're building a long-term career, not simply working a record. This project has already done a good job of establishing that she's not a cookie-cutter teen artist."

Indeed, Mandy Moore earned high critical marks for mining a varied sound that ranges from the dance flavor of the previous disc ("If You Believe") and the hip-hop "You Remind Me"—a pair of Emilio Estévez Jr./Randall Barlow productions that are rife with Middle Eastern elements—to rock-learning fare like the giddy, radio-ready "Split Chicks" and the strutting "Turn the Clock Around."

## MASSIVE POTENTIAL

"This is a record that should have been massive," says Marlon Creaton, manager of Record Kitchen, an indie label in San Francisco. "It's got about four strong pop singles on it. Also, it doesn't sound anything like the other teen girls making records right now. Maybe this new single will help pull attention to the album."

Scott Carter, VP of marketing at Epic, thinks that the odds of Moore finding a wide mainstream audience are "strong." She has amazing good luck out there. People—both within and outside of the industry—meet her and love her instantly. She's a real charmer and a genuine talent. She was also smart enough to make a record that was fresh and interesting. It's just a matter of bringing it to the public now."

For Moore, the album was an intentional step to the left of the ongoing teen-pop movement. "All of the music has started to look and sound the same," she says. "While I was making this album, I decided that it was time for me to move away from that. No more dancers, no more singing to tracks. I got tired of that in a big way."

As a result, the artist opted to only do promotional shows with full band support. "It's made a huge difference. It challenges me as a performer, and it gives the strength of the material."

There are no plans for Moore to tour in the immediate future—as fact that she's trying to change. As much as she has enjoyed acting in *A Walk to Remember*, as well as last summer's hit *The Princess Diaries*, she perceives herself primarily as a musical artist. It's a point of view bolstered by her experiences as a rock veteran, having trekked across the country several times with Backstreet Boys & N Sync.

"There's nothing better than being onstage and living fully in the moment," Moore says. "Every show is different, because every audience brings a different chemistry into the room. It can be a terrifying experience. But it's also the most exciting, exhilarating thing for a performer to experience."

# The Classical Score™



by Steve Smith

NEW YEAR, NEW MUSIC: January is a great month for tenors, as both Sony Classical and Universal usher in the new year with key releases by a bumper crop of singers. Sony leads off Jan. 8 with a new recording of Verdi's *Il Trovatore* starring promising young Italian tenor Salvatore Licitia. The performance is conducted by Ricardo Muti and live at La Scala, also features Barbara Frittoli, Lee Nucci, and Violeta Urmana. Sony also releases a collection of French arias sung by Marcelo Alvarez Jan. 29, just in time for his performances at the Metropolitan Opera in New York City. The collection includes the famous "Ave Maria" aria from Donizetti's *La Fille du Régiment*, along with selections by Rossini, Gounod, Massenet, and others.

Additional Sony highlights for first-quarter 2006 include a Feb. 12 release by pianist Arrau Volodos, his first recording of the music of Schubert. Volodos performs two sonatas (D. 157 and D. 894) and Liszt's transcription of Schubert's sonata "Der Müller und der Bach." Feb. 19 brings a new recording by Yo-Yo Ma, who performs fresh material composed for him by John Williams. And March 12 brings two distinguished recordings of the music of Bach: Murray Perahia leads the Academy of St. Martin-in-the-Fields in a second volume of keyboard concertos, while Baroque violinist Giuliano Carmignola and harpsichordist Andrea Marcon offer Bach's sonatas for those instruments.

On the crossover front, also on Jan. 8, Sony will release *It Started With a Dream*, featuring the great American songwriter Cy Coleman performing his own music. On the same day, Ronan Tynan of the popular Irish Tenors presents his label debut, while violinist Joshua Bell is featured in the film score *Iris* by James Horner (Thelma Dennis' *Cristal: Glass Music Through the Ages*—a collection of music for the glass armonica and similar instruments—that will be formally announced this fall—is due for release Jan. 15. The disc features such guests as Linda Ronstadt, Ruth Ann Swenson, and the Emerson Quartet. Out the same day is *American Journey* by composer Williams, which includes his new theme for the Winter Olympics and other concert music.

Universal has its own tenor to celebrate in January, when Decca releases a new recording of Rossini arias sung by young Peruvian tenor Juan Diego Flórez (Jan. 8). The release coincides with Flórez's Metropolitan Opera debut as Count Almaviva in Rossini's *The Barber of Seville*. Out the same day is Mikhael Platenov's new Deutsche Grammophon disc of works by C.P.E. Bach, which is already garnering exceptional advance praise. Jan. 15 sees the label's release of *La Belle Imaginaire*, the soprano-mezzo recording by young Czech mezzo-soprano (and recent Gramophone Award winner) Magdalena Kozena, featuring the music of Mozart and his contemporaries. And in a stunt sure to keep more than a few Decca employees up late, the label will release the 2002 New Year's Day concert from Vienna, conducted by Seiji Ozawa, Jan. 29.

February sees releases from the three key vocalists in the Universal stable. Soprano Barbara Bonney releases *White I Dream*, featuring Schubert's *Die Winterreise* and songs by Liszt, on Decca Feb. 5. The following week, Deutsche Grammophon offers baritone Bryn Terfel in arias from Wagner's

*The Flying Dutchman*, Meistersinger, Parsifal, and more, accompanied by Claudio Abbado and the Berlin Philharmonic. Also on Feb. 12, mezzo-soprano Anne Sophie von Otter showcases the performed music of French composer Cecilie Chaminade with her *Mots d'Amour* (Deutsche Grammophon). The same month, André Previn conducts the London Symphony Orchestra in four classic film scores by Korngold, while Oliver Knussen leads the Cleveland Orchestra and the ASKO Ensemble in works by Peter Lieberson.

In March, Deutsche Grammophon releases *Die Schöne Müllerin*, a disc of selections from German operas by Wagner, Strauss, Lortzing, and others, sung by Thomas Quasthoff and conducted by Christian Tieleman. The label also celebrates Margareta Billund's 60th birthday and 30th anniversary with the label with a 12-CD boxed set spanning the pianist's career and repertoire, including a disc of previously unreleased concerto performances from 1960 and 1974.

Next week, The Classical Score looks at upcoming releases from EMI, RCA, Warner Classics, and others.



## Billboard DIRECTORIES

THE DEFINITIVE SOURCE FOR INDUSTRY INFORMATION

**INTERNATIONAL BUYER'S GUIDE:** Jam-packed with critical personnel and other information about every major record company, video company, music publisher, digital music company and seller of products and services for the entertainment industry worldwide. A powerful tool. \$155

**INTERNATIONAL TALENT & TOURING DIRECTORY:** The leading source for those who promote or manage talent. Lists U.S. and International; talent, booking agencies, facilities, services and products. \$135

**RECORD RETAILING DIRECTORY:** The essential tool for those who service or sell products to the retail music community. Detailed information on thousands of independent, chainstore and online operations across the U.S. \$119

**INTERNATIONAL DISC/TAPE DIRECTORY:** The exclusive source for information in the manufacturing area of this music and video business. Lists over 3000 professional services and suppliers. \$89

**THE RADIO POWER BOOK:** The ultimate guide to radio and record promotion. Detailed information about every major radio station, record label and radio syndicator. Includes Arbitron information on top 100 markets. \$125

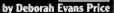
**INTERNATIONAL LATIN MUSIC BUYER'S GUIDE:** The most accurate reference source available on the Latin Music marketplace. Business-to-business contacts in 19 countries. \$99

**MUSICIAN'S GUIDE TO TOURING & PROMOTION:** Today's working musician's guide to clubs, taperecorders, A&R, music services, industry websites and more. \$13.95 (shipping included)

**ORDER ONLINE:** [www.orderbillboard.com](http://www.orderbillboard.com) or call 1.800.344.7119 • International: 732.363.4156 • Fax: 732.363.0338  
By Mail: Send payment plus \$7 shipping (US for international orders) with this ad to: Billboard Directories, PO Box 2016, Lakewood, NJ 07031. Please add appropriate sales tax in NY, NJ, PA, CA, TX, MA, IL, OH, VA & DC. Orders payable in U.S. funds only. All sales are final. #0223628

Comprising lead vocalist **Brad Olsen**; his brother, guitarist/key-

Joy is a dominant theme on *Wonderfully Made*, with the exception of "Sleepless," a song Brad wrote after a member of his church was killed in an Atlanta shooting spree. "The real root of the problem is the one word that nobody will say, and that is it's just sin. It's just evil that people come to," Olsen says. "[*"Sleepless"*] is a little dark for the record, but at the same time it's my favorite, because it's very straightforward."



Steven Curtis Chapman and his wife, Mary Beth, recently received the Angel in Adoption Award from the U.S. Congress for their adoption advocacy work.

Michael W. Smith's live recording, *Worship*, has been certified gold by the Recording Industry Assn. of America. The Reunion Records album was released Sept. 11, 2001.



**Twinkie Clark**—who was signed to Verity—will return to gospel's



2002 promises to be better than ever—both creatively and commercially. What is more, gospel music—once pigeon-holed in form and fashion—has come to be accepted across the board for its diversity of style and artistry.



## Concert Series Creates Sparks

WNXX And WSTR Duke It Out With Their Free Outdoor-Concert Deals

BY RAY WADDELL

NASHVILLE—Depending on one's perspective, Atlanta's free concert controversy could be viewed as an attempt at market domination or strictly business. But either way, downtown Atlanta will be rocking on Friday nights this summer.

The short version: Atlanta rock station WNXX (99X) and formerly Nashville-based music event producer Mad Booking bowed a free concert series called On the Bricks (OTB) at Atlanta's downtown Centennial Olympic Park last summer (*Billboard*, June 2, 2001). By strictly popular vote, at least, the series was a huge success, attracting more than 500,000 people during 12 weeks, topped by 90,000 attending a Cake-headlined show July 27.

Now 99X has opted to forgo its relationship with Mad Booking president Marcie Allen and will debut a new concert series at a nearby location the same night, to be called Downtown Rocks. The new 99X festival will be produced by Clear Channel Entertainment's (CCE) Atlanta team. (WNXX is owned by Susquehanna Radio.)

In the wake of 99X's decision, Allen approached top 40 station WSTR (Star 94) and cut a new sponsorship deal. Allen and Star 94 keep the OTB name and the prime Centennial Olympic Park location and will also offer the series on Friday nights, May 24-Aug. 16. (WSTR is a Jefferson Pilot station.)

### THE FALL-OUT

OTB is patterned after Nashville's successful "Dancin'" in the District free concert series. Founded in 1993, Dancin' was the brainchild of event-creating guru Tom Morales of TomKat's, who conceived the event as being financially driven by concessions and sponsorships as opposed to admission fees. Allen, 28, was hired to book the event in 2000 and brought a majority stake in Dancin' prior to the 2001 season, the same year the concept was taken to Atlanta.

"In Atlanta, I arranged the sponsorships and paid for everything," Allen says, adding that production expenses for OTB were about \$750,000 for the season. "I also brought the talent. [WNXX] sent me a wish list; obviously, they wanted bands geared toward their playlist, like Train and Pantera. I had help from 199X music director Chris Williams, but we submitted the offers. All the contracts, including the band contracts, were signed by Mad Booking."

Allen says she heard on her birthday, Sept. 28, that 99X was not interested in renegotiating for OTB this year. "I was a little frustrated," she admits. "But at the end of the day, it gave me the opportunity to partner with a radio station with a much wider demo." Allen also maintains a media partnership with the *Atlanta Journal-Constitution* and now has deals with local cable TV distributor CMAA Cable/ATT Broadband and local NBC affiliate WXLX.

Peter Conlon, co-president of CCE Atlanta (formerly Concerts for OTB), says he doesn't have a problem with 99X's approach. "There's really no such thing as a free concert," Conlon points out. "Somebody's got to pay for it. As a general rule, I'd rather people bought tickets."

Conlon says 99X "developed, booked, and sold" sponsorship for OTB. "They weren't happy with their relationship [with Mad Booking]. They wanted to grow [the event], and they wanted to take it to a more professional level."

Williams confirms that he approached CCE. "On the Bricks was a partnership, and after one year each partner had a different idea about how the event should feel, look, smell, etc., and we decided to go our separate ways. We had first help from 199X. We passed and approached CCE about doing [Downtown Rocks]. We have a great history with them, and it was a natural to call them."

Allen, who relocated to Atlanta and opened a Mad Booking office there, says key to the success of events like OTB is making all partners feel like they're involved, "but it comes down to who paid for it, who negotiated the deals, and whose blood, sweat, and tears are in it."

Williams says the lineup tells the tale. "All you have to do is look at the lineup and then look at the On the Bricks lineup. That speaks volumes about how much we were involved. Nine out of the 12 weeks were booked directly through 99X's involvement with bands."

### DILUTED MARKET?

CCE Atlanta books talent for such Atlanta venues as Chastain Park Amphitheater, the Coca-Cola Ritz Theater, the Tabernacle, the Cotton Club, and Philips Arena. Combined, the two concert series will bring in about 800,000 acts during the summer, which could raise concerns that the local market will be diluted for talent.

"One could make that argument, I suppose, but it's unproven," Conlon says. "[The free concerts] aren't far removed from [the CCE festival] Music Midtown, where we have one ticket and 130 bands for the weekend. You can't say any one act has a big entrance, but everybody that attends the festival is exposed to them at some level. The concept itself is larger than any specific act."

Controversy aside, from an agent's perspective, another free concert means, in effect, more talent-buying and more outlets for developing talent. "It just seems contrary to the way Clear Channel does things for so long. I wonder what changed their minds," muses Dan Weiner, co-president of Monterey Peninsula Artists. "We had bands play [OTB] last year, and we do a tremendous amount of business with Peter Conlon and Clear Channel, so this is no problem for us to have two venues in a market. For us, it makes the market more valuable—at least in the short term."

For their part, officials at Star 94 are happy to be on board with OTB. "WSTR is very excited about being a sponsor for On the Bricks 2002," says Mark Kanow, senior VP/CM at Star 94. "We've made a 100% commitment of manpower, on-air promotion, and whatever it takes to make this the premier free outdoor concert event in the country."

Both Allen and Kanow believe Star 94's more mainstream appeal will make OTB an even bigger success. "We're much more of a mainstream station, with a broader demo and a larger cute audience," Kanow says. "We reach over 600,000 people a week on our station. We also have a fabulous, beautiful facility in Centennial Olympic Park, and [Downtown Rocks] are talking about a rock-infested parking lot."

Williams believes the two events can co-exist peacefully. "We have different demographics and psychographics. We're young adults, and we're not. Not only can we co-exist, I think we can be complementary."

Kanow is one of several who seems to question CCE's motivations for becoming involved. "Those guys are being vindictive. They have no business [producing free concerts] on the same night, other than getting back at Marcie."

Conlon says he does not see a problem with another entity producing music events in Atlanta, pointing out that other promoters are active in the market. "House of Blues has Lakewood Amphitheater on one side of town, and Concerts West just brought in Britney Spears. People all over this town are doing events."

Williams adds, "The press is trying to portray this as David vs. Goliath. Well, I'm 27. This is an idea Marcie and I came up with together. Now she and her 28-year-old self will do her thing, and I'll do mine."

## Roots Music Going Strong

Mountain Tour Attests To Genre's Popularity

BY RAY WADDELL

NASHVILLE—The on-going roots music phenomenon surrounding the *O Brother, Where Art Thou?* soundtrack has manifested itself yet again in the Down From the Mountain tour, a venture doing well enough in the early days to entice producers into a follow-up summer tour.

A joint effort among producer Immortal Entertainment, booker United Talent Agency, and promoters Metropolitan Entertainment and House of Blues Concerts, Down From the Mountain begins a 19-city tour Jan. 25 in Lexington, Ky. The bill includes Alison Krauss + Union Station, Emmylou Harris, Patty Loveless, Ralph Stanley, and The Whites. The *Lost Highway/Mercury O Brother Where Art Thou?* soundtrack from the film by the Coen

Brothers has been certified double-platinum. It has resided at or near the top of the *Billboard* Country Album charts for more than a year, all with little or no support at mainstream country radio. The album also garnered the award of the year at the Country Music Assn. Awards show.

Immortal became involved through the multi-faceted company with Bone Burnett, who coordinated the music for *O Brother* and produced the album. When the record took off, a live interpretation was a natural, according to Immortal partner Janet Byrnes. Sold-out shows at Nashville's Ryman Auditorium and New York City's Carnegie Hall last year clinched the deal.

"*O Brother* has opened up the collective consciousness of the country and tapped into a mind-set of music people wanted to hear," Billig says. "We're trying to bring this music to a more mainstream audience, and we know from the sale of the record that there is a mainstream audience."

Luke Lewis, chairman of Lost Highway/Mercury Nashville, says the soundtrack's success snowballed with subsequent releases, live performances, and now the tour. "I think [the success] is a testament to word-of-mouth and an untapped appetite for something fresh and outside the mainstream. I attended the Carnegie Hall show, and at first I wondered if there might be some concession for this type of music, but by the end of the show there was no question they had won the room over. They did it in Nashville and New York, two of the toughest audiences out there."

Billig says they initially wanted to

take the tour out last summer, but had trouble nailing down artist commitments due to scheduling conflicts. As it stands, the winter tour is doing consistent business at 75% capacity, according to Billig. Sponsorships include Barnes & Noble and CMT Country Music Television. Venues are typically live music venues, such as the Ryman in New York City, Wang Center in Boston, and Universal Amphitheater in Universal City, Calif.

"The tour is doing very well," says Keith Beccia, executive VP of Metropolitan, the producer of Further Fest and Family Values. "Down From the Mountain has all the right ingredients, and we're very pleased with it. You just have to take the time to play for the right guys and put it in the right kind of building."

Blues musician Chris Thomas King, who played Tommy Johnson in the *O Brother* film, says he knew the soundtrack would be good, but admits even he was surprised at how the project exploded. "I knew right off how serious T. Bone and the Coens were about the music. To them, the music was a character in the film, and they were very meticulous about recreating the music of the period, which was one of the things that made me excited about participating."

As a blues man who utilizes rap and other contemporary formats in his current performances, it may appear that King's music doesn't fit in with the rest of the tour's roster. He says this is definitely not the case. "From the time I first set foot on the [Ryman] stage, [Down From the Mountain] turned me on to other parts of American music," King says. "Blues, bluegrass, gospel, and country are all so intertwined—more so now than ever... Just like I was turned on to Ralph Stanley, all of us have new fans now. This is a tour that celebrates the roots of American music like no other."

The tour should further spike sales for both the soundtrack and concert CDs and DVDs. "The *O Brother* soundtrack has been in our top 25 [in sales] since it came out, and I couldn't name you a pop record that has done that in a long time," notes Jon Kerkelove, GM of Tower Records in Nashville. "Due to the success of the winter tour, a summer trek is becoming increasingly likely." "We're definitely talking about expanding the brand with a summer tour," Billig says, adding it could boost sales as many as 30 days. "We're trying to get the artists locked in and committed."



ALLEN



KING

Venue  
Views

*Venue Views will be a regular feature in the new weekly touring section of Billboard, offering news and views from the venue side of music. Information about tour rehearsals, new concert tours, stage setups, ticket prices, plans for new arenas, management and contract changes, successful (or unsuccessful) marketing programs, and more are of interest. Please send items to my attention to Billboard at 49 Music Square W., Nashville, Tenn. 37203. I may also be reached by phone at 615-321-4269 or by e-mail at [ellie.kand@billboard.com](mailto:ellie.kand@billboard.com).*

**FAMILIAR FACES:** Gene Felling, a 27-year veteran of the facilities industry, has announced that he'll be executive director of Blockbuster Gene Helen Pavilion in Devore, Calif., for Clear Channel Entertainment (CCE). He'll work closely with Al DeZon, VP of operations for CCE Los Angeles, and Brian Murphy, CCO/market manager for the L.A. market, old friends from Felling's Universal Amphitheatre days in the L.A. area.

Felling is excited about running a 65,000-seat shed. It has been doing about 15 shows a season, and he plans to "grow it up." All the stadium shows should go there," DeZon adds that 40% of the shows there have been in excess of 20,000 (the average for amphitheaters; "It has become a magnet for stadium-size shows with a frac-



FELLING

tion of stadium experiences." The goal is to broaden the L.A. market, bringing some of the mainstream acts to the Inland Empire. Felling was previously manager of the Pepsi Center in Denver for Krokus Sports.

Another longtime arena manager, Beth Lindquist, took up residence in Council Bluffs, Iowa, Dec. 3, 2001. She will manage the Mid-America Recreation and Convention Complex for private management firm SNG. She anticipates that the 9,000-capacity arena will host 14-15 concerts annually. A big boost will come from the casinos there, which were involved in establishing the building. It opens in October and is



by Linda Deckard

located next door to a Harrah's property, Council Bluffs Run.

**FALLING SCOREBOARD FOLLOW-UP:** Aerosmith has not yet rescheduled the Dec. 1, 2001, Birmingham (Ala.) Jefferson Convention Complex concert that had to be canceled when the scoreboard fell during setup. No one was hurt. CEO Frank Poe says, "They're talking about a possible spring date, but we don't have anything confirmed just yet." The concert was sold out, with more than 12,000 ticket purchased.

The only positive result might be learning what failed mechanically. Poe says, "I can't say enough about the co-



POE

operation we received from CCE [the promoter], the road manager, and Aerosmith. They were outstanding."

It appears that a local stagehand hired by the road crew tried to elevate the scoreboard without realizing it was already at its maximum height, Poe says. That resulted in a mechanical failure that allowed the hoist to continue to pull tension on the support cables and caused one of the cables to cut clean, throwing all the weight on the other support cable. "It couldn't hold, the cable frayed, and it fell."

A mechanical systems report is expected shortly. Property claims to replace the scoreboard and deal with losses associated with the concert have been filed. Replacement of the \$300,000, seven-year-old White Way scoreboard "clearly comes under our property insurance," Poe adds.

**UNDER-40 CROWD:** While top concert ticket prices are well over the wall, pushing far past \$100 for superstars, there's still a reasonably priced dual to be had for a lot of live shows. Of the 214 acts reporting boxscores to *Billboard* for the year-end issue, 168 had a top ticket price of \$40 or less. Those include Natalie Merchant at \$28.50, grossing \$649,275 at 11 shows, and some Ozzy Osbourne dates, like Detroit, where the top price was \$35.50, though in some cities he's closer to \$40. A full listing of boxscores are available each week on [billboard.com](http://billboard.com).

ARTIST	VENUE/DATE	GROSS/DATE	ATTENDANCE/CAPACITY	PROMOTOR
NEL DIAMOND	Great Western Forum, Inglewood, Calif. 12-12	\$2,366,362 \$2,556,527/50	36,735 28,000	Sol Berman, Aragon Entertainment Group, Newlander Organization
BRITNEY SPEARS, O-TOWN	First Union Center, Philadelphia Dec. 10	\$1,084,028 \$2,543,500/520	18,216 seated	Concerts West
BRITNEY SPEARS, LFO	Madison Square Garden, New York Dec. 11	\$876,588 \$2,543,500/520	14,427 14,421	Concerts West
BRITNEY SPEARS, P. DIDDY	American Airlines Arena, Miami Dec. 18	\$785,501 \$2,543,500/520	15,158 seated	Concerts West, Fanatics Prods.
BRITNEY SPEARS, P. DIDDY	NEC Center, Washington, D.C. Dec. 18	\$779,445 \$2,543,500/520	15,100 seated	Concerts West
BRITNEY SPEARS, LFO	New Orleans Arena, New Orleans Dec. 19	\$711,377 \$2,543,500/520	14,118 seated	Concerts West
BRITNEY SPEARS, DREAM STREET	Ice Palace, Tampa, Fla. Dec. 19	\$636,565 \$2,543,500/520	12,367 13,800	Concerts West, Fanatics Prods.
BRITNEY SPEARS, LFO	Raleigh Entertainment and Sports Arena, Raleigh, N.C. Dec. 14	\$601,386 \$2,543,500/520	10,325 13,326	Concerts West
MANHATTAN STEAMROLLER	E Center, West Valley City, Utah Nov. 25-26	\$587,416 \$2,522,520	10,074 two sellouts	Clear Channel Entertainment
OZZY OSBOURNE, ROB ZOMBIE, MUOVAYNE, SOIL	Nassau Veterans Memorial Coliseum, Uniondale, N.Y. Dec. 2	\$478,813 \$2,522,520/520	5,130 12,849	Clear Channel Entertainment
AMY GRANT & VINCE GILL, NICKEL CREEK, RACHAEL LAMPA	Norfolk Civic Center, Norfolk, Va. Dec. 1	\$466,315 \$2,522,520	8,865 14,737	Clear Channel Entertainment
AMY GRANT & VINCE GILL, NICKEL CREEK, RACHAEL LAMPA	Palace of Auburn Hills, Auburn Hills, Mich. Dec. 1	\$386,426 \$2,522,520	14,087 15,016	Palace Sports & Entertainment, Clear Channel Entertainment
WBLI WINTER JAM: JESSICA SIMPSON, AARON CARTER, DREAM STREET, MANDY MOORE, CITY HIGH	Nassau Veterans Memorial Coliseum, Uniondale, N.Y. Dec. 15	\$382,405 \$2,522,520/520	11,026 seated	WBLI Radio, Clear Channel Entertainment
PAUL WINTER'S WINTER SOLISTICE	Cathedral of St. John the Evangelist, New York Dec. 15	\$354,394 \$2,522,520	8,286 10,000	Paul Winter Concert
THE NIGHT SIXX STIX CHRISTMAS: BLANK 182, JAY, ADRIAN, BRIMMY EAT WORLD, THE CRYSTAL METHOD	Cobo Arena, Detroit, Mich. Dec. 15	\$335,827 \$2,522,520	11,821 seated	Olympic Entertainment, RZA Radio
OZZY OSBOURNE, ROB ZOMBIE, MUOVAYNE, SOIL	Pepsi Arena, Atlanta, Ga. Dec. 18	\$319,756 \$2,522,520	6,294 8,442	Clear Channel Entertainment
MANHATTAN STEAMROLLER	BBU Pavilion, Bala Cynwyd, Pa. Nov. 27	\$299,660 \$2,522,520	8,828 seated	Ice House, Onvite Entertainment
MANHATTAN STEAMROLLER	MetLife Park Arena, Bridgeport, Conn. Nov. 16	\$268,590 \$2,522,520	6,971 seated	Ice House, Sound Trak
ZYG 7 JINGLE BALL: SUGAR RAY, SHAGGY, JESSICA SIMPSON, AARON CARTER	Compaq Center, San Jose, Calif. Dec. 14	\$192,186 \$2,522,520	5,554 12,238	Jack Ulrich Presents, Jeff McCreedy & Assoc., Touring Pro. K202
KENNY ROGERS	Palace of Auburn Hills, Auburn Hills, Mich. Dec. 18	\$185,791 \$2,522,520	17,795 seated	Palace Sports & Entertainment
NATALIE MERCHANT	Arie Crown Theatre, Chicago Dec. 14	\$139,300 \$2,522,520	3,540 4,114	Joel Prown
TWISTED SISTER, ACE FREHLEY, ANTIKAMP	Hammerstein Ballroom, New York Nov. 28	\$137,863 \$2,522,520	3,085 seated	Metropolitan Entertainment Group
HARRY CONNICK JR.	Broward Center for the Performing Arts, Fort Lauderdale, Fla. Dec. 8	\$133,764 \$2,522,520	2,991 seated	Fanatics Prods.
HARRY CONNICK JR.	Tampa Bay Performing Arts Center, Tampa, Fla. Dec. 10	\$133,043 \$2,522,520	2,425 seated	Fanatics Prods.
HARRY CONNICK JR.	Flamingo Civic Center, Pensacola, Fla. Dec. 11	\$125,127 \$2,522,520	3,044 seated	Fanatics Prods.
HARRY CONNICK JR.	Wheeler Civic Center, Jacksonville, Fla. Dec. 9	\$112,859 \$2,522,520	2,774 seated	Fanatics Prods.
HARRY CONNICK JR.	Caesars City Center, Bossier City, La. Dec. 16	\$112,815 \$2,522,520	2,987 3,000	Fanatics Prods.
HARRY CONNICK JR.	Bob Carr Performing Arts Center, Orlando, Fla. Dec. 16	\$108,048 \$2,522,520	2,289 seated	Fanatics Prods.
NANO GRIFFITH, MIKE YOUNGER	Reunion Theatre, New York Dec. 16	\$108,157 \$4,540,515	2,634 2,654	Metropolitan Entertainment Group
HARRY CONNICK JR.	Taco Arena, Fort Wayne, Fla. Dec. 7	\$104,251 \$2,522,520	2,840 2,700	Fanatics Prods.
B.B. KING	Whitman Center Arena, Durham, N.H. Dec. 9	\$102,401 \$2,522,520	2,863 4,206	Clear Channel Entertainment
FUEL, SEVENDUST, NONPOINT	Hammerstein Ballroom, New York Dec. 1	\$98,564 \$2,522,520	3,005 seated	Metropolitan Entertainment Group
K-ROCK JINGLE BALL: NICKELBACK, SALIVA, DROWNING	Ondesaga County War Memorial, Syracuse, N.Y. Dec. 8	\$86,795 \$2,522,520	4,812 7,123	Jack Ulrich Presents, Jeff McCreedy & Assoc., Touring Pro. WBLR
JUDASIS, FASIOLOS	Hamdys Park Arena, Harrisburg, Pa. Dec. 8	\$84,449 \$4,535,520	2,532 5,089	MSS Prods.
FUEL, SEVENDUST, NONPOINT	First Union Arena, Philadelphia, Pa. Nov. 23	\$78,893 \$28.25	3,942 4,784	Concerts East

Copyright © 2001 NPD Music Media for all rights reserved. Boxscore data is attributed to NPD Music Media. Phone: 615-321-9171 Fax: 615-321-0878 For more information and pricing, call Bob Allen: 615-321-9171.



## ALBUMS

Edited by Michael Paoletta

## POP

## ★ VARIOUS ARTISTS

MTV Handpicked Records  
Various  
Columbia 86281

Last year, MTV2 blossomed into having a stronger identity than ever before: the MTV spinoff channel's distribution increased to more than 36 million U.S. households, and industry observers started noticing MTV2's growing influence in breaking acts. This noteworthy compilation is the first album to bear the MTV2 moniker, and the set is a bold statement, celebrating several acts from the past year that have benefited from MTV2 exposure. Most of the standout cuts—including Travis' "Sing" and Coldplay's "Yellow"—are familiar hits, but there are also some less mainstream cuts, such as Tenacious 3's "Wonderboy" and the raucous Confessional's "Screaming Infidelities." With MTV2 poised for more breakthrough success stories, it seems reasonable that MTV2 Handpicked will be the first of many MTV2 albums. —CH

## ★ DASHBOARD CONFSSIONAL

The Places You Have Come to Fear

The Most

PRODUCER: James Paul Wisner

Vagrant VR354

Singer Carrahaba—also Dashboard Confessional—wears his emotions on his sleeve, it's easy to see that beneath the pain and anger, he's a sensitive young man; just think of avar for an injection of adrenaline and a healthy dose of testosterone. His voice, alternately quivering breathily on the low notes and straining at full volume in the upper register, could have been plucked from any number of pop/rock bands, while his melodic guitar riffs are acoustic and strongly strummed but a hint gentler and vastly more heartfelt than most. The rare Carrahaba's earnest lyrics lackle relationship woes with the introspective angst expected of a 20-something songwriter, but with more originality than most. The album could use some more of the same, subject matter, and style, but on tracks like "The Ruined Puddle" and "Saints and Sailors," Carrahaba crafts

## SPOTLIGHTS



NAS

Stillmatic

Various: various

Columbia 85736

There's nothing like a title friendly competition to get the creative juices flowing. Just ask Nas. After releasing two complement albums, all it took was some choice words from fellow rapper Jay-Z to get the Queens, N.Y., native back in fine form. The war of words—launched by Jay-Z's "takeover" from *The Black Album*—between the two rappers is reminiscent of the early battles that made rap so much fun. For his part, Nas has offered a precise set that not only addresses his competitors on tracks like "Destiny & Rebelution" and the lethal "Ether" but also his thoughts on everything from street life to American society. The DJ Premier-produced "2nd Chamber" gives listeners a torrid description of life in the projects, although the characters could be found in any urban area. Nas even takes America to task on "My Country." The track tackles society's various ills, from drug abuse to the penal system. Without question, *Stillmatic* is the artist's most complete album since he debuted eight years ago with *Illmatic*. —RW

radio-friendly pop without sacrificing his integrity or sincerity. —HW

## DEMOLITION STRING BAND

Pulling Up Atlantis

PRODUCER: Eric "Roscoe" Ambel and

Steve Addabbo

Oke-Tone 4964

This Hoboken, N.J.-based neo-hip-hop/twang group, led by vocalist/guitarist/

## VARIOUS ARTISTS

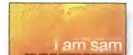
I Am Sam—Music From and Inspired

by the Motion Picture

PRODUCERS: various

V2 63881

Some soundtracks strive to stand alone on their own creative merits, but most don't. *I Am Sam* is that rare treat: an album of music that listeners will want to experience again and again, regardless of the film. The set offers 17 golden pages from the Beatles songbook of classics, performed lovingly by acts that include Sheryl Crow ("Mother Nature's Son"), Sarah McLachlan



starliner

starliner

starliner

starliner

starliner

starliner

starliner

starliner

starliner

starliner

starliner

starliner

starliner

starliner

starliner

starliner

starliner

starliner

starliner

starliner

starliner

starliner

starliner

starliner

starliner

starliner

starliner

starliner

starliner

starliner

starliner

starliner

starliner

starliner

starliner

starliner

starliner

starliner

starliner

starliner

starliner

starliner

starliner

starliner

starliner

starliner

starliner

starliner

starliner

starliner

starliner

starliner

starliner

starliner

starliner

starliner

starliner

starliner

starliner

starliner

## STARSAILOR

Love Is Here

PRODUCER: Steve Osborne

Capitol 36448

At long last, one of the bigger rock releases in the U.S. finds its way to the States. Starsailor is one of those wonderfully rare bands that manages to be gentle and sensitive while also rocking admirably. Working under the firm guidance of famed producer Osborne (U2, Radiohead), Starsailor offers a tasty stylistic hybrid of fellow U.K. outfits Travis and Radiohead with tunes that are, by turns, earthy and ethereal. Enigmatic frontman James Walsh has a heartbeating way with a mournful lyric, though he occasionally slips into deep melodrama. Overall, though, his cracklingly emotional voice injects a bluesy quality into tunes like "Up My Hands," "Way to Fall," and "Poor Misguided Fool." It's difficult to predict how radio will react to Starsailor. Quite frankly, the band is smarter than 80% of those currently filling the airwaves. Of course, given an adventurous programmer or two, *Love Is Here* could be one of the first deserving hits of 2002. —LF

So Long," also show a Buck Owens bakersfield flavor, aided immensely by Reiners' stellar musicianship and co-producer Eric "Roscoe" Ambel's recognizable notes production touch: Ambel's 12-string play on "Press of Roses," a Tommy Wyette-inspired country heartthrob, lends an effective Byrds feel. Guests include "sacred steel" guitarist Robert Randolph and

New York singer/songwriter Robert Burke Warren, who duets with Skye on the ballad "A Career of Loving You." The excellent set also showcases a previously unrecorded gem from fellow New Yorker Mary Lee Corcoran of Mary Lee's Corcoran fame, whose "Give to the Needy" is given an effectively spinning, Searchers-like touch. —JB

## JANE CHILD

Singer

PRODUCER: Jane Child

Sugarwax 10114

Here's one for VH1's *Whatever Happened To...* program. Child, who won one-hit wonder status during the '80s with the massive "I Don't Wanna Fall in Love," returns with a collection that darts back and forth between the sound of that pop hit and futuristic electro-funk. Though there are moments when the artist gets a tad too self-indulgent for her own good, with tracks that seem to ramble on and on (a trap that far too many multi-instrumentalists like Child fall into), Sugar also offers several pop tunes that could reintroduce her to the mainstream market—most notably the infectious "You, Blue Bird," which carries the unmistakable influence of Prince. Child, the gem that firmly proves that Child has the talent to be more than a one-hit wonder. All she needs are a few heroes at radio to give her a break. Contact 866-784-2792. —LF

## CONCRETE BLONDE

Group Therapy

PRODUCER: Concrete Blonde

Manifesto M03 43201

Although *Group Therapy* is the first Concrete Blonde album in eight years, it sounds like the band is 18 and a demo that the rock band would have released during its heyday more than a decade ago. There are brief shining moments ("Rox," "Your Liarona"), but much of *Group Therapy* sounds uninspired enough to make people wonder if this reunion album was worth the wait. "I feel burned out, I've expired," drones singer Johnette Napolitano on the unremarkable album track "Violent," and that line could describe the album's overall mood. *Group Therapy* simply isn't working. —CN

(Continued on next page)

## VITAL RECORDS ISSUES

## MASTERS AT WORK PRESENTS

WEST END RECORDS: THE 25TH

ANNIVERSARY EDITION MASTERMIX

COMPILATION PRODUCEES: Met Cherin

and Andy "Anthony" Reynolds

ORIGINAL RECORDERS: various

West End Records WES2002

One year later, *Saturday Night Fever*

pushed disco into the mainstream, New

York City-based West End Records was

born. Founded by Met Cherin and Ed Ku-

shner, the duo befriended each other while

working together at the Florence Green-

berg-located Scepter Records in the early

'70s—West End christened itself with the

same name. "Sessomatto" was the first

album culled from the soundtrack to an

Italian film, *How Funny Can Sex Be?*

Remixed by New York club DJ Jimmy Stu-

art, "Sessomatto" was one of the first

tracks to include "scratching" as an integral

part of the disco mix. Many pioneering

rappers, including Grandmaster Flash,

credit "Sessomatto" as the first record

ever used for rapping. One year later, in

1977, West End came into its own with

such releases as Philly U.S.'s glorious

"Speak Well" and Michele's classy *Magic*

Luv (featuring dancefloor hits like "Can't

You Put a Girl in Disco Mode"), which

were reconstructed by pioneer Tom

Moulton. Until 1985, when it stopped

releasing new material (Cherin resuscitat-

ed the label's "Six West End clubbed out

an equal share of his and misses. In the

process, the little label "changed the land-

scapes of dance for years afterward," writes

former *Billboard* dance music editor BrianChin in the wonderfully informative *Line*

up.

But Skye's originals, such as "Gone

with the Wind," also show a Buck Owens

bakersfield flavor, aided immensely by

Reiners' stellar musicianship and co-

producer Eric "Roscoe" Ambel's recogni-

zable notes production touch: Ambel's

12-string play on "Press of Roses," a

Tommy Wyette-inspired country heart-

throb, lends an effective Byrds feel. Guests

include "sacred steel" guitarist Robert

Randolph and

New York singer/songwriter Robert

Burke Warren, who duets with Skye on

the ballad "A Career of Loving You."

The excellent set also showcases a

previously unrecorded gem from fellow

New Yorker Mary Lee Corcoran of

Mary Lee's Corcoran fame, whose "Give

to the Needy" is given an effectively spin-

ning, Searchers-like touch. —JB

JANE CHILD

Singer

PRODUCER: Jane Child

Sugarwax 10114

Here's one for VH1's *Whatever**Happened To...* program. Child, who

won one-hit wonder status during the

'80s with the massive "I Don't Wanna

Fall in Love," returns with a collection

that darts back and forth between the

sound of that pop hit and futuristic

electro-funk. Though there are moments

when the artist gets a tad too self-in-

dulgent for her own good, with tracks

that seem to ramble on and on (a trap

that far too many multi-instrumental-

ists like Child fall into), Sugar also

offers several pop tunes that could re-

introduce her to the mainstream mar-

ket—most notably the infectious "You,

Blue Bird," which carries the unmis-

takable influence of Prince. Child, the

gem that firmly proves that Child has

the talent to be more than a one-hit

wonder. All she needs are a few heroes

at radio to give her a break. Contact

866-784-2792. —LF

CONCRETE BLONDE

Group Therapy

PRODUCER: Concrete Blonde

Manifesto M03 43201

Although *Group Therapy* is the first

Concrete Blonde album in eight years,

it sounds like the band is 18 and a

demo that the rock band would have

released during its heyday more than

a decade ago. There are brief shining

moments ("Rox," "Your Liarona"),

but much of *Group Therapy* sounds

uninspired enough to make people

wonder if this reunion album was

worth the wait. "I feel burned out,

I've expired," drones singer Johnette

Napolitano on the unremarkable

album track "Violent," and that line

could describe the album's overall

mood. *Group Therapy* simply isn't

working. —CN

(Continued on next page)

**CONTRIBUTORS:** Bradley Bamberger, Jim Beaman, Lela Cobb, Larry Flick, Raeanne Hall, Carla Kay, Wayne Hoffman, Gail Mitchell, Michael Paoletta, Deborah Evans Price, Philip Van Vleck, Ray Waddell. **SPOTLIGHT:** Releases Jerrad from the by the more editors to discover special critical notices on the basis of musical merit. **CRITICAL CHOICES:** (A) New releases, regardless of chart potential. **REISSUES:** Reissued albums of special artistic, cultural, and commercial interest, and outstanding collections of works by the more or more artists. **PICKS:** (B) New releases noted to hit the top half of the chart in the corresponding format. **CRITICAL CHOICES:** (A) New releases, regardless of chart potential, highly recommended because of their musical merit. **MUSIC TO WATCH:** (L) New releases discussed that were featured in the Music to Watch column in being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Michael Paoletta (Billboard, 770 Broadway, 6th floor, New York, N.Y. 10003) or to the writers in the appropriate bureau.

(Continued from preceding page)

## R&B/HIP-HOP

### ► WU-TANG CLAN Iron Flag

**PRODUCERS:** various  
**Label:** Jive  
Like any good prefigerifier will tell you, when you get knocked down, you have to get right back up. The Wu-Tang Clan does just that with its fourth set, *Iron Flag*. After releasing the less-than-stellar *N.W.* in early 2001, the Staten Island, N.Y.-based nine-member supergroup looked to be on its last legs. Not so. Known for its various personalities, the Clan offers a little something for everyone on this concentrated set. The radio-ready "Black in the Game," featuring Redman, showcases the crew's laid-back, soul-induced stylings, while the aggressive "Spook Black [Black Jungle]" nearly sends the set's listeners into a frenzy. And "Pinky Ring," the album's lead single, is an equally high-paced track that is classic Wu-Tang. —**RH**

### ► JAY-Z Unplugged

**PRODUCERS:** Ahmet Thompson and the Roots  
**Label:** Roc-A-Fella 6614  
Live music and rap aren't often mentioned in the same breath. While groups like the Roots and Black Eyed Peas have long been known for using live instrumentation, few mainstream rappers experiment with live bands. That's why this *Unplugged* set, the first by a solo rap artist, is so important. Backed by the Roots and Jaguar Wright, the Brooklyn, N.Y., native covers 13 tracks from his six studio albums. Popular songs like "Ani's No" and "Hard Knock Life" (The Gettobros Anthem) come to new life in this live setting. Other highlights include "Song Cry" and "Heart of the City (Ani's No Love)," both of which are only enhanced by Wright's spry, soulful solo. May 3. Blige also makes an appearance, backed with the rapper for a medley of "Can't Knock the Hustle" and "Family Affair." Hopefully the kinetic energy of this live set will translate into more rap artists experimenting in similar surroundings. —**RH**

### ► MYSTIKAL Tarnation

**PRODUCERS:** various  
**Label:** 2141 1770  
If a certain artist/producer pairing generates a hit, then why not revisit the same well? Mystikal does just that

by reteaming with the Neptunes ("Shake Ya Ass") and the Medicine Men on this follow-up to *Let's Get Ready*. Also on board are fellow production players Rockwold and Scott Storch. The Neptunes produce lead single, the "Shake Ya Ass"-veined "Bouncin' Bad (Bumpin' Me Against the Wall)," prominently showcasing Mystikal's signature rasp and his already climbing the R&B chart. But this album—heavy on sexual prowess and sporting guest stints by Redman, Cassidy, Jay-Z, and Method Man—doesn't build on the multifaceted promise evoked by *Let's Get Ready*. In fact, two new tunes, "Smoke One" and "Big Truck Drive," carry similar lines to two tracks on the previous album ("Smoked Out," "Big Truck Boys"). And it's not a strong creative sign when another track, "The Return," contains a sample of "Shake Ya Ass." —**GM**

### SUSAYE GREENE No Fear Here

**PRODUCERS:** various  
**Set Records DMI 001**  
Susaye Greene appeared on the Supreme's last two albums, the dance-floor-speckled *High Energy* and *Margherita and Susaye*, the latter of which spun off the anthemic top 30 hit, "I'm Gonna Let My Hair Go to the Walking." After the group disbanded, Greene and member Scherrie Payne wrote, arranged, and produced the Motown album *Partners*. Greene helped penned Denise Williams' R&B hit "Free" (I draw on those talents for her first self-released solo album). Fans looking for the Supreme's signature R&B/pop will instead find an intriguing mix, ranging from R&B/soul ("Queen of Fates," arguably the set's best track) and funk ("Hard Hat" and "Black Power") to alternative ("Hi Is Hey [Laugh Till You Cry]) and dance/cb ("Bewitched [By Your Love]"). Admirable in theory, the wide musical terrain covered here by Greene ultimately makes for an uneven ride. Still, fans will rejoice: the last Supreme is back in action. For info, log on to [SupremeTreme.com](http://SupremeTreme.com). —**GM**

## COUNTRY

★ **VARIOUS ARTISTS**  
**Caught in the Web: A Tribute to the Legendary Webb Pierce**  
**PRODUCER:** Dave Davies  
**Antenna 11518**  
Regarded by many as one of country's most potent moaners ever, Webb Pierce

receives reverent tribute on this multi-artist Audium release produced by Pierce disciple Gail Davies. Those bravely interpreting the Pierce songs represent an intriguing mix of current mavericks and seasoned veterans. Highlights are numerous, including a rollicking "In the Jailhouse Now" from Dale Watson, Nanci Martin's pining "Slowly," Rosie Flores' swinging take on "I Ain't Never," and, predictably, a mournful, note-perfect rendition of "Yes, I Know Why" from George Jones. Dwight Yoakam appropriately self-pitying on "If You Were Me (And I Were You)," and Jay Lynn White and Robbie Fulmer offer up a hopalong, bluegrass County Ball. Elsewhere, Gay Clark knocks over the top on "Honky Tonk Song," and BR540 kill "There Stands the Glass." Emmylou Harris, Billy Walker, Pam Tillis, Trent Summer, and others turn in strong performances, but the collection also fets kick songwriting from such legends as Mel Tillman, Merle Kilgore, Jones, and Pierce and delivers top-notch backing vocals from the Jordanaires and the Carol Lee Singers. Davies' production is authentic and respectful, the musicianship is stellar, and at a generous 21 cuts, this tribute holds many others away. —**RW**

**RUSSELL SMITH**  
**The End Is Not in Sight**  
**PRODUCERS:** Russell Smith, Rodney Hall, and Mark Hall  
**Pinetree Records Universal 17616-05092**  
Highly regarded singer/songwriter and Amazing Rhythm Circus frontman Russell Smith revisits past songs and delivers some new ones on this debut release from fledgling independent Music Shoals Records. Overall, it's a winning collection, loaded with clever, poignant, and playful songs and performances. "Old School" and "Love Heart, No Hands" are bittersweet nostalgia laced with character, and "The King Is in His Castle" and "Heartbeat in the Darkness" are dead-on looks at simple pleasures and what is really important in life. Smith examines the impact of a life on the move on the postcard-perfect "The Road." "These Hills" is regretful and lonesome. The artist revisits such well-known material as "Don't Go to Strangers" and expands on "Third Rate Romance" to fine effect and finishes strong with the edgey "Jesse," the sad and sweet "Keep It Between the Lines," and the world-weary, if optimistic—title cut. A real pro, Smith exudes confidence as a singer, songwriter, and musician. —**RW**

## LATIN

### ► JORGE MORENO Jelmo

**PRODUCERS:** various  
**Maverick Musica 0927 42071**  
Jorge Moreno's vocals, which go from nasal to raspy—and from smooth to swaying—may take some getting used to. The same is true for this debut album's soulfulness, which grows on listeners and is bolstered by Moreno's fine songs and a string of arrangements steeped in traditional and contemporary settings. Moreno kicks off with "Belé," a melancholy bolero that, halfway through, breaks into an upbeat son. The feel is pure lounge nostalgia, accentuated by a dramatic piano part and muted horns. In contrast, "Despertate" and "Mi Suficiente" are lively, radio-friendly pop ballads, while "Ella" is a Spanish version of "She's All Right Now." The affinity for straight-ahead rock 'n' roll crops up again in "Tú," the album's sole English-language entry. Surprisingly, such eclectic mix makes for an organic, vastly engaging, and often breathtaking album—Although Moreno's vocals are sometimes affected to the point of distraction, and the first single, "Babalá," is too darn kitschy. Still, *Jelmo* is a daring and worthwhile trip. —**LC**

### ► VARIOUS ARTISTS Cuban Masters "Los Originales"

**PRODUCER:** Juan Pablo Torres  
**Pinetree Records Universal 17616-05092**  
An album that brings together 20 icons of Cuban music—including bassist Israel "Cachao" Lopez, trumpeter Alfredo "Chocolito" Armenteros, conguero Carlos "Pata-tó" Valdés, and *tumbador* Francisco Aguabella—will inevitably elicit comparisons with the Buena Vista Social Club. But while the latter sought to spotlight traditional Cuban music and a group of musicians who, for the most part, were little-known, *Cuban Masters* pays homage to exiled Cuban musicians who've musically thrived abroad. *Cuban Masters* is as much about the players as the music, particularly every track written around the talents of specific individuals, from "Cachao es Mambó" to "Toda la Fiesta Fajardo," an homage to the once-deceased Jose Marti. The Fajardo. This set also runs the gamut from *charangas* to *descargas* to Latin jazz. And despite the plethora of "reunion" Cuban music on the rounds, this is an unusual mix of past and present, with as much swing as heart and chops. —**LC**

## BLUES

### ★ CYRIL LANCE Stranger In My House

**PRODUCER:** Cyril Lance  
**DogTakt Music 0101**  
Cult artist Cyril Lance, formerly of the swaying blues outfit Mel Melton & the Wicked Wives, produced this album and wrote seven original tunes as well. Enlisting the formidable chops of vocalists Johnny Neal, keyboard boss Matt Jensen, and regular collaborators Kelly Pace (drums) and Chris Carroll (bass), Lance has masterminded one of the best contemporary blues albums of the year. His virtuosity on guitar and lap steel is undeniable, and his songwriting makes him an instant item in bluesville. Lance's greatest coup, however, is the power and grace he's coaxed from his colleagues. Every track on this record is a lesson in the rewards of tight and taste ensemble playing. Stellar tracks include an airtight arrangement of Clifton Chenier's "Hot Tamale Blues," the soul-blue title track, and a wonderful cover of the Rev. Gary Davis' "Light of This World." Contact 919-934-3777. —**PJV**

## CHRISTIAN

### ★ CROSSWAY No Distractions

**PRODUCERS:** Gary Jones, Michael Sykes, Kevin Stokes, and Bill Galt  
**Spring House Music Group 1023**  
In recent years, the Southern gospel music community has lost some of its best-loved talents, among them Rex Nelson, Glen Payne, and J.D. Sumner. For anyone concerned about the future of this genre with many of its pioneers passing on, those worries will be bid farewell after you listen to this promising debut. Though Crossway members Casey Cappelman, Marty Hurt, Paul Smith, and Chris Weaver are in their early 20s, they make music that is simultaneously fresh and frisky yet heavily laden with the traditional sounds so loved by the Southern gospel contingent. The vocals are energetic and powerful, and you listen to this promising debut. Though Crossway members Casey Cappelman, Marty Hurt, Paul Smith, and Chris Weaver are in their early 20s, they make music that is simultaneously fresh and frisky yet heavily laden with the traditional sounds so loved by the Southern gospel contingent. The vocals are energetic and powerful, and you listen to this promising debut. —**DEP**

## NOT WORTHY

**FRANKIE KNUCKLES**  
**Motivation**  
**PRODUCERS:** various  
**Definity 07202**  
Frankie Knuckles began his DJ career in the clubs of New York City 30 years ago, long before the mainstream media coined the term music and its culture "djs." Then, Knuckles was known to follow his instincts when it came to picking and choosing the vinyl that made its way to his turntables. This has remained Knuckles' strategy—or mission—in the years since. Whether remixing/producing tracks for others, recording two albums (for Virgin), or taking home a Grammy Award for non-



music. And in the current sea of sound-alike trappings and has taken way too long to find its way across the Atlantic.

Lo's sound is North African. The backing vocals of Nadia and Yamina Nid El Mourid make vivid the inspiration of the Maghreb. Stylistically, however, Lo is a modern mix of the world, heartily mixing African, Asian, and European influences. The group has apparently assembled everything from the grooves of a big band to a French pop. There's a breathless quality about this group as well. Its material has a theatrical flair. Lo's world doubtless be comfortable playing the sidewalk outside a venue as inside on the bandstand. The bottom line, though, is uncomplicated: This is innovative, creative, and a great listen. Contact the U.S. by Harmonia Mundi. —**PJV**







JANUARY 12  
2002

## Billboard® TOP R&amp;B/HIP-HOP ALBUMS

Compiled by *Billboard*  
with assistance from  
the RIAA and the  
RIAA's R&B/HIP-HOP  
Department

WEEK	LAST WEEK	2 WEEKS AGO	ARTIST	IMP/INT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	TOTAL CUMULATIVE SALES	WEEKS ON CHART	LAST WEEK	2 WEEKS AGO	ARTIST	IMP/INT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	TOTAL CUMULATIVE SALES	WEEKS ON CHART
1	62		NAS	IMP/INT: WOLFELOW/ARISTOCORE (12 96 98)	2 (What Is Love 1)	51	64	69	51	64	SOUNDTRACK	IMP/INT: WOLFELOW/ARISTOCORE (12 96 98)	Three 6 Mafia & Hypodermic Music Presents: <i>Chances - The Album</i>	4	1	62
2	3	2	LUDACRIS	IMP/INT: THE PEACEDAY/ARISTOCORE (12 96 98)	Word Of God	1	53	61	53	61	JUVENILE	IMP/INT: WOLFELOW/ARISTOCORE (12 96 98)	Project: <i>Exact</i>	1	2	3
3	2	1	LIL BOB WOV	IMP/INT: WOLFELOW/ARISTOCORE (12 96 98)	Doggyst	2	54	70	64	64	MISSY "MISDEMEANTOR" ELLIOTT	IMP/INT: WOLFELOW/ARISTOCORE (12 96 98)	Miss & Co: <i>As Addictive</i>	1	3	1
4	7	8	USHER	IMP/INT: ARISTOCORE (12 96 98)	8001	3	55	69	62	62	CYPRESS HILL	IMP/INT: WOLFELOW/ARISTOCORE (12 96 98)	Stoned Rarities	26	2	2
5	10	9	JA RULE	IMP/INT: WOLFELOW/ARISTOCORE (12 96 98)	Power Is Love	1	56	36	36	36	GHOSTFACE KILLAH	IMP/INT: WOLFELOW/ARISTOCORE (12 96 98)	Bulletproof Walnuts	2	4	4
6	4	1	MYSTIKAL	IMP/INT: WOLFELOW/ARISTOCORE (12 96 98)	Tarama	4	57	58	58	58	BRIAN MCKNIGHT	IMP/INT: WOLFELOW/ARISTOCORE (12 96 98)	Sugarhaze	4	1	1
7	13	7	OUTKAST	IMP/INT: WOLFELOW/ARISTOCORE (12 96 98)	Big Bad & Tensate - Outkast	7	58	57	57	57	LIL' ROMEO	IMP/INT: WOLFELOW/ARISTOCORE (12 96 98)	Lil' Romeo's 5	1	1	1
8	5	5	MICHAEL JACOBSON	IMP/INT: WOLFELOW/ARISTOCORE (12 96 98)	Inevitable	1	59	54	54	54	MR. CHEEZ	IMP/INT: WOLFELOW/ARISTOCORE (12 96 98)	John P. Kelly's	1	1	1
9	11	11	AUSTIN KEYES	IMP/INT: WOLFELOW/ARISTOCORE (12 96 98)	Songs In A Minor	1	60	61	61	61	LUTHER VANDROSS	IMP/INT: WOLFELOW/ARISTOCORE (12 96 98)	Greatest Hits	36	1	1
10	14	14	ALICIA KEYES	IMP/INT: WOLFELOW/ARISTOCORE (12 96 98)	Genesis	1	61	51	51	51	MANIAC KAYE	IMP/INT: WOLFELOW/ARISTOCORE (12 96 98)	Covering Samuels	1	1	1
11	8	8	JAY-Z	IMP/INT: WOLFELOW/ARISTOCORE (12 96 98)	MTV Unplugged	8	62	63	63	63	NELLY	IMP/INT: WOLFELOW/ARISTOCORE (12 96 98)	The Wish	5	1	1
12	9	9	VARIOUS ARTISTS	IMP/INT: WOLFELOW/ARISTOCORE (12 96 98)	Ryde Or Die Vol. III: Is The "X" We Trust	9	63	67	67	67	SOUNDTRACK	IMP/INT: WOLFELOW/ARISTOCORE (12 96 98)	Child Of The Streets	23	1	1
13	11	11	MOBB DEEP	IMP/INT: WOLFELOW/ARISTOCORE (12 96 98)	Infernal	1	64	66	66	66	G. DEEP	IMP/INT: WOLFELOW/ARISTOCORE (12 96 98)	Live In London And Other	22	1	1
14	6	6	WU-TANG CLAN	IMP/INT: WOLFELOW/ARISTOCORE (12 96 98)	Iron Man	6	65	57	57	57	DONNIE MCKLURKIN	IMP/INT: WOLFELOW/ARISTOCORE (12 96 98)	Chase The Cat	14	1	1
15	15	15	MASTER P	IMP/INT: WOLFELOW/ARISTOCORE (12 96 98)	Genie Game	15	66	71	40	40	TOO SHORT	IMP/INT: WOLFELOW/ARISTOCORE (12 96 98)	Explosion Time	20	1	1
16	15	15	MARTY P. BUGE	IMP/INT: WOLFELOW/ARISTOCORE (12 96 98)	No More Drama	1	67	65	65	65	DILATED PORTERS	IMP/INT: WOLFELOW/ARISTOCORE (12 96 98)	Up-2.com	1	1	1
17	16	16	JAY-Z	IMP/INT: WOLFELOW/ARISTOCORE (12 96 98)	Better Days	3	68	77	77	77	R. KELLY	IMP/INT: WOLFELOW/ARISTOCORE (12 96 98)	Prophet Jones	16	1	1
18	20	21	ALYAHJAH	IMP/INT: WOLFELOW/ARISTOCORE (12 96 98)	Alyahjeh	2	69	78	78	78	VARIOUS ARTISTS	IMP/INT: WOLFELOW/ARISTOCORE (12 96 98)	Totally Hits 2001	1	1	1
19	6	6	SOUNDTRACK	IMP/INT: WOLFELOW/ARISTOCORE (12 96 98)	How High	6	70	80	72	72	INDIA ARIE	IMP/INT: WOLFELOW/ARISTOCORE (12 96 98)	Acoustic Soul	3	1	1
20	17	10	YOLANDA ADAMS	IMP/INT: WOLFELOW/ARISTOCORE (12 96 98)	Believe	7	71	79	85	85	THE TEMPTATIONS	IMP/INT: WOLFELOW/ARISTOCORE (12 96 98)	Never Change	47	1	1
21	25	22	DMX	IMP/INT: WOLFELOW/ARISTOCORE (12 96 98)	The Great Depression	1	72	59	52	52	SPM	IMP/INT: WOLFELOW/ARISTOCORE (12 96 98)	Legacy: The Greatest Hits Collection	37	1	1
22	21	20	JAY-Z	IMP/INT: WOLFELOW/ARISTOCORE (12 96 98)	The Blueprint	1	73	57	66	66	BOYZ II MEN	IMP/INT: WOLFELOW/ARISTOCORE (12 96 98)	Training Day	19	1	1
23	24	24	JILL SCOTT	IMP/INT: WOLFELOW/ARISTOCORE (12 96 98)	Experience: Jill Scott	7	74	76	73	73	SOUNDTRACK	IMP/INT: WOLFELOW/ARISTOCORE (12 96 98)	Garfield's World	1	1	1
24	19	19	FAITH EVANS	IMP/INT: WOLFELOW/ARISTOCORE (12 96 98)	Edith	2	75	82	82	82	GARFIELD LEVERET	IMP/INT: WOLFELOW/ARISTOCORE (12 96 98)	Death Row's Snoop Doggy Dogg	18	1	1
25	16	16	ICE CUBE	IMP/INT: WOLFELOW/ARISTOCORE (12 96 98)	Greatest Hits	11	76	73	65	65	SHOOP DOGGY DOGS	IMP/INT: WOLFELOW/ARISTOCORE (12 96 98)	Various Artists: The Goodie Album	9	1	1
26	22	22	NATE DOGG	IMP/INT: WOLFELOW/ARISTOCORE (12 96 98)	Music & Me	3	77	93	93	93	VARIOUS ARTISTS	IMP/INT: WOLFELOW/ARISTOCORE (12 96 98)	Who Is Lil' Scott? Words And Sounds Vol. 1	27	1	1
27	32	35	KEKE YAROVITZ	IMP/INT: WOLFELOW/ARISTOCORE (12 96 98)	So Real	9	78	94	94	94	ILL SCOTT	IMP/INT: WOLFELOW/ARISTOCORE (12 96 98)	Adrienne	31	1	1
28	13	13	ANGIE TAYNE	IMP/INT: WOLFELOW/ARISTOCORE (12 96 98)	Monogamy Style	4	79	74	74	74	BILLY JONES	IMP/INT: WOLFELOW/ARISTOCORE (12 96 98)	City High	23	1	1
29	14	14	WARREN G	IMP/INT: WOLFELOW/ARISTOCORE (12 96 98)	The Return Of The Macaroni	4	80	75	75	75	DE LA SOUL	IMP/INT: WOLFELOW/ARISTOCORE (12 96 98)	The Good Times	9	1	1
30	36	30	PETE PABLO	IMP/INT: WOLFELOW/ARISTOCORE (12 96 98)	Diary Of A Sinner: Day 1	7	81	86	86	86	AFROMAN	IMP/INT: WOLFELOW/ARISTOCORE (12 96 98)	Part III	1	1	1
31	13	13	MACK 10	IMP/INT: WOLFELOW/ARISTOCORE (12 96 98)	Blazing Dr Ball	4	82	81	81	81	TOO BRAXTON	IMP/INT: WOLFELOW/ARISTOCORE (12 96 98)	Snowflakes	57	1	1
32	17	17	FAT JOE	IMP/INT: WOLFELOW/ARISTOCORE (12 96 98)	J.D.S.E.: Joe's Does It All	6	83	80	80	80	BABYFACE	IMP/INT: WOLFELOW/ARISTOCORE (12 96 98)	Now 7	3	1	1
33	35	35	DESTINY'S CHILD	IMP/INT: WOLFELOW/ARISTOCORE (12 96 98)	Survivor	1	83	90	86	86	VARIOUS ARTISTS	IMP/INT: WOLFELOW/ARISTOCORE (12 96 98)	Holmes De Recordings Presents: Unreleased Vol. 1	33	1	1
34	37	37	CRAIG DAVID	IMP/INT: WOLFELOW/ARISTOCORE (12 96 98)	Born To Do It	12	84	92	91	91	MICHAEL JACKSON	IMP/INT: WOLFELOW/ARISTOCORE (12 96 98)	Greatest Hits: History - Volume 1	45	1	1
35	49	49	SOUNDTRACK	IMP/INT: WOLFELOW/ARISTOCORE (12 96 98)	2001	34	85	100	100	100	VARIOUS ARTISTS	IMP/INT: WOLFELOW/ARISTOCORE (12 96 98)	Red Star Sounds - Volume One: Sex Searching	29	1	1
36	43	41	FABOLOUS	IMP/INT: WOLFELOW/ARISTOCORE (12 96 98)	Ghetto Fabulous	2	86	81	81	81	LIL BOB WOV	IMP/INT: WOLFELOW/ARISTOCORE (12 96 98)	The Id	9	1	1
37	34	32	MAXWELL	IMP/INT: WOLFELOW/ARISTOCORE (12 96 98)	Now	1	87	80	80	80	PRINCE	IMP/INT: WOLFELOW/ARISTOCORE (12 96 98)	The Rainbow Children	33	1	1
38	42	42	VARIOUS ARTISTS	IMP/INT: WOLFELOW/ARISTOCORE (12 96 98)	The Source Presents Hip Hop Hits - Volume 5	38	89	95	95	95	SELL BY DEVOTE	IMP/INT: WOLFELOW/ARISTOCORE (12 96 98)	800	62	1	1
39	43	43	JAGGED EDGE	IMP/INT: WOLFELOW/ARISTOCORE (12 96 98)	Jagged Little Pill	2	90	93	93	93	MARY MARY	IMP/INT: WOLFELOW/ARISTOCORE (12 96 98)	Thankful	12	1	1
40	43	43	TIMBALAND & MAGOO	IMP/INT: WOLFELOW/ARISTOCORE (12 96 98)	Indecent Proposal	3	91	85	85	85	OUTLAW	IMP/INT: WOLFELOW/ARISTOCORE (12 96 98)	Murder She Wrote	16	1	1
41	39	39	JAHEIL	IMP/INT: WOLFELOW/ARISTOCORE (12 96 98)	(Ghetto Love)	2	92	87	87	87	JADAKISS	IMP/INT: WOLFELOW/ARISTOCORE (12 96 98)	Kiss The Game Goodbye	2	1	1
42	49	49	BAHM	IMP/INT: WOLFELOW/ARISTOCORE (12 96 98)	Unleash Famous	6	93	88	88	88	LUDACRIS	IMP/INT: WOLFELOW/ARISTOCORE (12 96 98)	Back For The First Time	2	1	1
43	44	45	UNIK	IMP/INT: WOLFELOW/ARISTOCORE (12 96 98)	All For You	1	94	79	79	79	VARIOUS ARTISTS	IMP/INT: WOLFELOW/ARISTOCORE (12 96 98)	The Temptations Vol. 1: The R&B Years	1	1	1
44	38	38	JAGET	IMP/INT: WOLFELOW/ARISTOCORE (12 96 98)	Dirty Work	2	95	62	62	62	VARIOUS ARTISTS	IMP/INT: WOLFELOW/ARISTOCORE (12 96 98)	Stacy Jones Christmas Volume 1	35	1	1
45	27	27	DESTINY'S CHILD	IMP/INT: WOLFELOW/ARISTOCORE (12 96 98)	8 Days Of Christmas	27	96	97	97	97	VARIOUS ARTISTS	IMP/INT: WOLFELOW/ARISTOCORE (12 96 98)	The Best Of Diddy	263	1	1
46	57	57	BERNARD DUPRI	IMP/INT: WOLFELOW/ARISTOCORE (12 96 98)	Instructions	3	97	98	98	98	VARIOUS ARTISTS	IMP/INT: WOLFELOW/ARISTOCORE (12 96 98)	Barry White's Greatest Hits Volume 1	100	1	1
47	51	51	THE G-UNIT FEATURING RONALD KELLY & MR. BIGGS	IMP/INT: WOLFELOW/ARISTOCORE (12 96 98)	The G-Unit Christmas	51	98	99	99	99	VARIOUS ARTISTS	IMP/INT: WOLFELOW/ARISTOCORE (12 96 98)	Age Ain't Nothing But A Number	5	1	1
48	38	38	DUNGEON FANTASY	IMP/INT: WOLFELOW/ARISTOCORE (12 96 98)	Ever Is The Dark	1	99	99	99	99	VARIOUS ARTISTS	IMP/INT: WOLFELOW/ARISTOCORE (12 96 98)	Christmas With Vanilla Ice	13	1	1
49	45	45	QUINCY	IMP/INT: WOLFELOW/ARISTOCORE (12 96 98)	The Life	2	100	99	99	99	VARIOUS ARTISTS	IMP/INT: WOLFELOW/ARISTOCORE (12 96 98)	The Best Of The Temptations Vol. 1: The R&B Years	1	1	1
50	48	48	JENNIFER LOPEZ	IMP/INT: WOLFELOW/ARISTOCORE (12 96 98)	23	1	100	99	99	99	VARIOUS ARTISTS	IMP/INT: WOLFELOW/ARISTOCORE (12 96 98)	Stacy Jones Christmas Volume 1	35	1	1

JANUARY 12  
2002

## Billboard® TOP R&amp;B/HIP-HOP CATALOG ALBUMS

Compiled by *Billboard*  
with assistance from  
the RIAA and the  
RIAA's R&B/HIP-HOP  
Department

LAST WEEK		ARTIST		IMP/INT & NUMBER/DISTRIBUTING LABEL		Title		PEAK POSITION		LAST WEEK		ARTIST		IMP/INT & NUMBER/DISTRIBUTING LABEL		Title		PEAK POSITION	
1		THE TEMPTATIONS		IMP/INT: WOLFELOW/ARISTOCORE (12 96 98)		Ole To A Million		39		1		BARRY WHITE		IMP/INT: WOLFELOW/ARISTOCORE (12 96 98)		The Best Of Diddy		263	
2	2	THE TEMPTATIONS	IMP/INT: WOLFELOW/ARISTOCORE (12 96 98)	Gone With Me Christmas	49	1	1	23	23	SADE	IMP/INT: WOLFELOW/ARISTOCORE (12 96 98)	Barry White's Greatest Hits Volume 1	100	1	1				
3	3	KENNY G	IMP/INT: WOLFELOW/ARISTOCORE (12 96 98)	Greatest Hits	158	1	1	15	15	ALYAHJAH	IMP/INT: WOLFELOW/ARISTOCORE (12 96 98)	Age Ain't Nothing But A Number	5	1	1				
4	4	MICHAEL JACKSON	IMP/INT: WOLFELOW/ARISTOCORE (12 96 98)	Faith: A Holiday Album	23	1	1	1	1	YOLANDA ADAMS	IMP/INT: WOLFELOW/ARISTOCORE (12 96 98)	Christmas With Vanilla Ice	13	1	1				
5	5	THE TEMPTATIONS	IMP/INT: WOLFELOW/ARISTOCORE (12 96 98)	Thriller	23	1	1	1	1	KEENY G	IMP/INT: WOLFELOW/ARISTOCORE (12 96 98)	The Best Of The Temptations Vol. 1: The R&B Years	1	1	1				
6	6	AL GREEN	IMP/INT: WOLFELOW/ARISTOCORE (12 96 98)	Unleash Famous	23	1	1	1	1	DMX	IMP/INT: WOLFELOW/ARISTOCORE (12 96 98)	And There Was X	81	1	1				
7	7	THE TEMPTATIONS	IMP/INT: WOLFELOW/ARISTOCORE (12 96 98)	Greatest Hits	23	1	1	1	1	THE TEMPTATIONS	IMP/INT: WOLFELOW/ARISTOCORE (12 96 98)	Murphy Christmas	36	1	1				
8	8	THE TEMPTATIONS	IMP/INT: WOLFELOW/ARISTOCORE (12 96 98)	All Eyes On Me	23	1	1	1	1	THE TEMPTATIONS	IMP/INT: WOLFELOW/ARISTOCORE (12 96 98)	Really Do It	325	1	1				
9	9	JAY-Z	IMP/INT: WOLFELOW/ARISTOCORE (12 96 98)	Unleash Famous	23	1	1	1	1	MARSHALL CREEVEY	IMP/INT: WOLFELOW/ARISTOCORE (12 96 98)	Stacy Jones Christmas Volume 1	35	1	1				
10	10	MARY J. BLIGE	IMP/INT: WOLFELOW/ARISTOCORE (12 96 98)	Remember Me	23	1	1	1	1	THE NOTORIOUS B.I.G.	IMP/INT: WOLFELOW/ARISTOCORE (12 96 98)	The Best Of The Temptations Vol. 1: The R&B Years	1	1	1				
11	11	MILES DAVIS	IMP/INT: WOLFELOW/ARISTOCORE (12 96 98)	The 4th	23	1	1	1	1	THE TEMPTATIONS	IMP/INT: WOLFELOW/ARISTOCORE (12 96 98)	Stacy Jones Christmas Volume 1	35	1	1				
12	12	THE TEMPTATIONS	IMP/INT: WOLFELOW/ARISTOCORE (12 96 98)	Knif' In The Back	23	1	1	1	1	THE TEMPTATIONS	IMP/INT: WOLFELOW/ARISTOCORE (12 96 98)	The Best Of The Temptations Vol. 1: The R&B Years	1	1	1				
13	13	THE TEMPTATIONS	IMP/INT: WOLFELOW/ARISTOCORE (12 96 98)	Knif' In The Back	23	1	1	1	1	THE TEMPTATIONS	IMP/INT: WOLFELOW/ARISTOCORE (12 96 98)	Stacy Jones Christmas Volume 1	35	1	1				
14	14	BOB MARLEY AND THE WAILERS	IMP/INT: WOLFELOW/ARISTOCORE (12 96 98)	Unleash Famous	23	1	1	1	1	THE TEMPTATIONS	IMP/INT: WOLFELOW/ARISTOCORE (12 96 98)	The Best Of The Temptations Vol. 1: The R&B Years	1	1	1				



# R&B/HIP-HOP

## ... & Deeds

**LOOKING AHEAD:** For some, the new year is a time to start fresh. For others, it's about picking up where they left off in the previous year. For hip-hop, we'll probably see a little of everything: new faces emerging, new windows of opportunity opening, and a greater appreciation for the richness of hip-hop as both an art form and as a commodity.

**PRODUCING RESULTS:** Add another name to the list of Atlanta's new breed of urban producers: 23-year-old Shondrae, who, though quiet, made a lot of noise last year as the man behind several Ludacris tracks.



The Des Moines, Iowa, native produced Ludacris' "What's Your Fantasy" track (from the 2000 album *Back for the First Time*), as well as several tracks on the rapper's current *Word of Mouf*, including "Coming 2 America," "Go 2 Sleep," "Freaky Things," and "Black Loud Down." Through his It's Banglades production company, Shondrae is also working on projects for Field Mob and Trina. He describes his production style as "Bangladesh, foreign to the ear. It's bengin' fluff music, an explosion of different sounds meshed together. "I have stayed quiet in the industry thus far. I didn't feel I was ready for success," adds the producer, who has received far less attention than his fellow Atlanta-based colleagues. "But I am better-prepared now, so artists get it me." You can get at Shondrae via 770-879-7773.

**SHOW TIME:** Following in the tradition of *Mo'Nique Live and Showtime at the Apollo*, *B Street Live* is a new TV show emanating from Atlanta. The brainchild of former LaFace and Atlantic Records A&R executive Bryant Reid, *B Street*

Live features live performances by artists in various music genres.

The show's first leg, held at Atlanta's *Celebrity Rock Café*, featured performances by MCA trio 920, Lil G of Silk, and Indira Khan (daughter of Chaka Khan). *B Street Live* is slated to premiere this spring on Turner South, which, according to Reid, has a viewing audience of 6 million. He hopes the show will become "a hangout spot for the top artists in the city" and a pit stop for artists doing promo dates.

The show will also feature a guest DJ and a special guest host. "It's a little bit of everything," Reid adds. "A little bit of *Showtime at the Apollo*, MTV, BET, and *Arsenio*." The show may be connected through B Street Entertainment at 675-291-9809 or at P.O. Box 12369, Atlanta, Ga. 30355.

**HIP-HOP HOLLYWOOD:** Kenya Slade, CEO of Carthage Motion Pictures—a Los Angeles-based business that develops and packages hip-hop-related films—says his company has developed four projects that he hopes will be released this year: *The Hustler Chronicles*, a series of hip-hop action movies; *Cream*, which depicts the "rise and fall of a Wall Street superstar"; *The Money Game*, a "street basketball fantasy movie about a group of playground legends in New York"; and *How to Marry a Baller*, a film inspired by the classic how-to *Marry a Millionaire* that starred Lauren Bacall, Betty Grable, and Marilyn Monroe.

Slade says Carthage aims to marry real hip-hop talent to real hip-hop stories. "We're dedicated to not just making the films and putting hip-hoppers in them, but making true hip-hop films; films that are organic to the hip-hop culture."

When he started the company a year-and-a-half ago, Slade was constantly asked about rappers' problem with "I've always had a problem with that," he says. "DMX can certainly act like DMX, Jay-Z can act like Jay-Z, and if you look back at it, all John Wayne did was act like John Wayne. You don't have to be a rocket scientist to see that very soon, hip-hop is going to be the most successful area in film—just like hip-hop music is the most successful music in our culture."

Rhonda Baraka may be reached at rh5660@aol.com.



by Rhonda Baraka

JANUARY 12 2002				Billboard				HOT R&B/HIP-HOP				MUSICPLAY			
LAST WEEK	1	TITLE	ARTIST (IMP/IMP/PRO/MOTION LABEL)	LAST WEEK	1	TITLE	ARTIST (IMP/IMP/PRO/MOTION LABEL)	LAST WEEK	1	TITLE	ARTIST (IMP/IMP/PRO/MOTION LABEL)	LAST WEEK	1	TITLE	ARTIST (IMP/IMP/PRO/MOTION LABEL)
	1	Always On Time	THE LOUDS		26	Goodbye	THE LOUDS		56	U Don't Have To Call	THE LOUDS		56	U Don't Have To Call	THE LOUDS
	2	U Get It First	THE LOUDS		31	Lova Of My Life	THE LOUDS		53	You Must Have Been	THE LOUDS		53	You Must Have Been	THE LOUDS
	3	Butterflies	THE LOUDS		28	Part II	THE LOUDS		51	Rock The Mic	THE LOUDS		51	Rock The Mic	THE LOUDS
	4	A Woman's Worth	THE LOUDS		34	The World's Greatest	THE LOUDS		55	I Dots	THE LOUDS		55	I Dots	THE LOUDS
	5	Rock The Beat	THE LOUDS		27	From Her Mouth (Remix)	THE LOUDS		40	Born	THE LOUDS		40	Born	THE LOUDS
	6	My Thang	THE LOUDS		35	Live It Up	THE LOUDS		46	Outshin'ers	THE LOUDS		46	Outshin'ers	THE LOUDS
	7	Lights, Camera, Action!	THE LOUDS		30	Bad Intentions	THE LOUDS		62	Daps (Oh My)	THE LOUDS		62	Daps (Oh My)	THE LOUDS
	8	Differences	THE LOUDS		29	Where The Party At	THE LOUDS		57	Read And Read	THE LOUDS		57	Read And Read	THE LOUDS
	9	Smear Cast (Banger Me Against The Wall)	THE LOUDS		24	Sex On A Girl	THE LOUDS		58	U Me & Sha	THE LOUDS		58	U Me & Sha	THE LOUDS
	10	Roll Out (My Business)	THE LOUDS		32	Hey Law (Anything)	THE LOUDS		72	Secret Love	THE LOUDS		72	Secret Love	THE LOUDS
	11	Break To The Top	THE LOUDS		33	Jigga	THE LOUDS		61	Ether	THE LOUDS		61	Ether	THE LOUDS
	12	More Than A Woman	THE LOUDS		36	Raise Up	THE LOUDS		63	Can Heaven Wait	THE LOUDS		63	Can Heaven Wait	THE LOUDS
	13	Take Away	THE LOUDS		37	Fatty Girl	THE LOUDS		64	Don't Stop	THE LOUDS		64	Don't Stop	THE LOUDS
	14	Go On	THE LOUDS		47	You Rock My World	THE LOUDS		67	Stop Playin' Games	THE LOUDS		67	Stop Playin' Games	THE LOUDS
	15	You Get Me Love	THE LOUDS		40	Get It Self A	THE LOUDS		75	Never Be The Same Again	THE LOUDS		75	Never Be The Same Again	THE LOUDS
	16	The Whole World	THE LOUDS		45	He Loves Me (Lyrical E-Fla)	THE LOUDS		70	Put On Me	THE LOUDS		70	Put On Me	THE LOUDS
	21	No More Drama	THE LOUDS		41	Anytime	THE LOUDS		74	Special Delivery	THE LOUDS		74	Special Delivery	THE LOUDS
	22	Nothing In This World	THE LOUDS		50	Ugh	THE LOUDS		69	Don't Leave & Wishes	THE LOUDS		69	Don't Leave & Wishes	THE LOUDS
	19	Back To The Future	THE LOUDS		46	What Am I Gonna Do	THE LOUDS		65	Just A Ready	THE LOUDS		65	Just A Ready	THE LOUDS
	23	Let's Stay Home Tonight	THE LOUDS		41	Thunk	THE LOUDS		71	Lovely	THE LOUDS		71	Lovely	THE LOUDS
	24	Welcome To Atlanta	THE LOUDS		47	What Am I Gonna Do	THE LOUDS								
	20	Caramel	THE LOUDS		42	Thunk	THE LOUDS								
	25	Yours (A Little Back)	THE LOUDS		52	Lovely	THE LOUDS								

© 2002 VNU Business Media, Inc. All rights reserved. Compiled by a national syndicate of artists performing by Broadcast Data System Radio tracks. 120 titles are also on the Billboard 200 chart. 7 days a week. Songs entered by group, including by artists performing on the Billboard 200 chart. This data is used to compile the Hot R&B/Hip-Hop Singles & Tracks chart.

JANUARY 12 2002				Billboard				HOT R&B/HIP-HOP SINGLES SALES			
LAST WEEK	1	TITLE	ARTIST (IMP/IMP/PRO/MOTION LABEL)	LAST WEEK	1	TITLE	ARTIST (IMP/IMP/PRO/MOTION LABEL)	LAST WEEK	1	TITLE	ARTIST (IMP/IMP/PRO/MOTION LABEL)
	1	Round And Round	THE LOUDS		16	Smear Cast (Banger Me Against The Wall)	THE LOUDS		1	No More (Baby Time Do Right)	THE LOUDS
	2	U Get It First	THE LOUDS		22	Always On Time	THE LOUDS		2	Enjoy Yourself	THE LOUDS
	3	U Get It First	THE LOUDS		26	Goodbye	THE LOUDS		3	Rock The Mic	THE LOUDS
	4	U Get It First	THE LOUDS		31	Lova Of My Life	THE LOUDS		4	U Get It First	THE LOUDS
	5	U Get It First	THE LOUDS		35	Live It Up	THE LOUDS		5	U Get It First	THE LOUDS
	6	U Get It First	THE LOUDS		38	Butterflies	THE LOUDS		6	U Get It First	THE LOUDS
	7	U Get It First	THE LOUDS		41	Anytime	THE LOUDS		7	U Get It First	THE LOUDS
	8	U Get It First	THE LOUDS		44	Where The Party At	THE LOUDS		8	U Get It First	THE LOUDS
	9	U Get It First	THE LOUDS		47	You Rock My World	THE LOUDS		9	U Get It First	THE LOUDS
	10	U Get It First	THE LOUDS		50	Ugh	THE LOUDS		10	U Get It First	THE LOUDS
	11	U Get It First	THE LOUDS		53	You Must Have Been	THE LOUDS		11	U Get It First	THE LOUDS
	12	U Get It First	THE LOUDS		56	U Don't Have To Call	THE LOUDS		12	U Get It First	THE LOUDS
	13	U Get It First	THE LOUDS		58	U Me & Sha	THE LOUDS		13	U Get It First	THE LOUDS
	14	U Get It First	THE LOUDS		61	Ether	THE LOUDS		14	U Get It First	THE LOUDS
	15	U Get It First	THE LOUDS		63	Can Heaven Wait	THE LOUDS		15	U Get It First	THE LOUDS
	16	U Get It First	THE LOUDS		64	Don't Stop	THE LOUDS		16	U Get It First	THE LOUDS
	17	U Get It First	THE LOUDS		67	Stop Playin' Games	THE LOUDS		17	U Get It First	THE LOUDS
	18	U Get It First	THE LOUDS		70	Put On Me	THE LOUDS		18	U Get It First	THE LOUDS
	19	U Get It First	THE LOUDS		72	Secret Love	THE LOUDS		19	U Get It First	THE LOUDS
	20	U Get It First	THE LOUDS		74	Special Delivery	THE LOUDS		20	U Get It First	THE LOUDS
	21	U Get It First	THE LOUDS		75	Never Be The Same Again	THE LOUDS		21	U Get It First	THE LOUDS
	22	U Get It First	THE LOUDS						22	U Get It First	THE LOUDS
	23	U Get It First	THE LOUDS						23	U Get It First	THE LOUDS
	24	U Get It First	THE LOUDS						24	U Get It First	THE LOUDS
	25	U Get It First	THE LOUDS						25	U Get It First	THE LOUDS

© 2002 VNU Business Media, Inc. All rights reserved. Compiled by a national syndicate of artists performing by Broadcast Data System Radio tracks. 120 titles are also on the Billboard 200 chart. 7 days a week. Songs entered by group, including by artists performing on the Billboard 200 chart. This data is used to compile the Hot R&B/Hip-Hop Singles & Tracks chart.

LAST WEEK	2 WKS. AGO	TITLE	PRODUCER (SONGWRITER)	Artist	WEEKS ON CHART	LAST WEEK	2 WKS. AGO	TITLE	PRODUCER (SONGWRITER)	Artist	WEEKS ON CHART
1	2	<b>ALWAYS ON TIME</b>	© JAY-Z/ROYAL PHOENIX/SLIPNOT	<b>Ja Rule Featuring Ashanti</b>	1	45	47	<b>THANK YOU</b>	© JAY-Z/ROYAL PHOENIX/SLIPNOT	<b>Lil Bow Woe Featuring Jagged Edge &amp; Fashade</b>	45
2	1	<b>YOU GOT IT BAD</b>	© JAY-Z/ROYAL PHOENIX/SLIPNOT	<b>Usher</b>	1	52	52	<b>YOU MUST HAVE BEEN</b>	© JAY-Z/ROYAL PHOENIX/SLIPNOT	<b>Montell Jordan</b>	52
3	5	<b>BUTTERFLIES</b>	© JAY-Z/ROYAL PHOENIX/SLIPNOT	<b>Michael Jackson</b>	3	59	—	<b>I LOVE YOU</b>	© JAY-Z/ROYAL PHOENIX/SLIPNOT	<b>Faith Evans</b>	59
4	3	<b>A WOMAN'S WORTH</b>	© JAY-Z/ROYAL PHOENIX/SLIPNOT	<b>Alaïcia Keys</b>	3	60	60	<b>I DON'T HAVE TO CALL</b>	© JAY-Z/ROYAL PHOENIX/SLIPNOT	<b>Encher</b>	60
5	4	<b>ROCK THE BOAT</b>	© JAY-Z/ROYAL PHOENIX/SLIPNOT	<b>Ashanti</b>	5	61	61	<b>7 DAYS</b>	© JAY-Z/ROYAL PHOENIX/SLIPNOT	<b>Craig David</b>	61
6	6	<b>WE THUGGIN'</b>	© JAY-Z/ROYAL PHOENIX/SLIPNOT	<b>Fat Joe Featuring R. Kelly</b>	6	62	62	<b>BURN</b>	© JAY-Z/ROYAL PHOENIX/SLIPNOT	<b>Mobb Deep Featuring Jay &amp; Nov</b>	62
7	7	<b>LIGHT CAMERA, ACTION!</b>	© JAY-Z/ROYAL PHOENIX/SLIPNOT	<b>Mr. Cheeks</b>	7	63	63	<b>ROC THE MIC</b>	© JAY-Z/ROYAL PHOENIX/SLIPNOT	<b>Beanie Sigel &amp; Freeway</b>	63
8	8	<b>BOUNCIN' BACK (BUMPIN' ME AGAINST THE WALL)</b>	© JAY-Z/ROYAL PHOENIX/SLIPNOT	<b>Mykhal</b>	8	64	64	<b>OCHOON HO</b>	© JAY-Z/ROYAL PHOENIX/SLIPNOT	<b>Master P Featuring Wanya</b>	64
9	9	<b>ROLL OUT (MY BUSINESS)</b>	© JAY-Z/ROYAL PHOENIX/SLIPNOT	<b>Ludacris</b>	9	65	65	<b>OOPS (OH MY)</b>	© JAY-Z/ROYAL PHOENIX/SLIPNOT	<b>Twist</b>	65
10	10	<b>BREAK YA NECK</b>	© JAY-Z/ROYAL PHOENIX/SLIPNOT	<b>Busta Rhymes</b>	10	66	66	<b>U ME &amp; SHE</b>	© JAY-Z/ROYAL PHOENIX/SLIPNOT	<b>Neas</b>	66
11	11	<b>DIFFERENCES</b>	© JAY-Z/ROYAL PHOENIX/SLIPNOT	<b>Compton</b>	11	67	67	<b>SECRET LOVER</b>	© JAY-Z/ROYAL PHOENIX/SLIPNOT	<b>The Isley Brothers Featuring Russell Riley AKA Mr. Biggs</b>	67
12	12	<b>FAMILY AFFAIR</b>	© JAY-Z/ROYAL PHOENIX/SLIPNOT	<b>May J. Blige</b>	12	68	68	<b>HUSH LIL' LADY</b>	© JAY-Z/ROYAL PHOENIX/SLIPNOT	<b>P. Diddy Featuring The Notorious B.I.G.</b>	68
13	13	<b>SAMTHA</b>	© JAY-Z/ROYAL PHOENIX/SLIPNOT	<b>Angie Stone</b>	13	69	69	<b>IT'S THE WEEKEND</b>	© JAY-Z/ROYAL PHOENIX/SLIPNOT	<b>Conny Featuring Lil' Romeo</b>	69
14	14	<b>YOU GETS NO LOVE</b>	© JAY-Z/ROYAL PHOENIX/SLIPNOT	<b>Faith Evans</b>	14	70	70	<b>ETHER</b>	© JAY-Z/ROYAL PHOENIX/SLIPNOT	<b>Neas</b>	70
15	15	<b>TAKE AWAY</b>	© JAY-Z/ROYAL PHOENIX/SLIPNOT	<b>Missy "Misdemeanor" Elliott Featuring Gwyneth &amp; Tweet</b>	15	71	71	<b>CAN HEAVEN WAIT</b>	© JAY-Z/ROYAL PHOENIX/SLIPNOT	<b>Luther Vandross</b>	71
16	16	<b>GONE</b>	© JAY-Z/ROYAL PHOENIX/SLIPNOT	<b>W. Spinz</b>	16	72	72	<b>SPECIAL DELIVERY</b>	© JAY-Z/ROYAL PHOENIX/SLIPNOT	<b>G. Day</b>	72
17	17	<b>THE WHOLE WORLD</b>	© JAY-Z/ROYAL PHOENIX/SLIPNOT	<b>OutKast Featuring Killer Mike</b>	17	73	73	<b>OOOH BO</b>	© JAY-Z/ROYAL PHOENIX/SLIPNOT	<b>Regina Belle</b>	73
18	18	<b>DON'T YOU FORGET IT</b>	© JAY-Z/ROYAL PHOENIX/SLIPNOT	<b>Gwen Lewis</b>	18	74	74	<b>STOP PLAYIN' GAMES</b>	© JAY-Z/ROYAL PHOENIX/SLIPNOT	<b>Buffy Featuring P. Diddy</b>	74
19	19	<b>LIFETIME</b>	© JAY-Z/ROYAL PHOENIX/SLIPNOT	<b>Maxwell</b>	19	75	75	<b>NEVER BE THE SAME AGAIN</b>	© JAY-Z/ROYAL PHOENIX/SLIPNOT	<b>Ghostface Killah Featuring Cut Throat &amp; Blacknuts</b>	75
20	20	<b>NO MORE DRAMA</b>	© JAY-Z/ROYAL PHOENIX/SLIPNOT	<b>May J. Blige</b>	20	76	76	<b>EMOTION</b>	© JAY-Z/ROYAL PHOENIX/SLIPNOT	<b>Dreway's Child</b>	76
21	21	<b>LET'S STAY HOME TONIGHT</b>	© JAY-Z/ROYAL PHOENIX/SLIPNOT	<b>Jae</b>	21	77	77	<b>AM TO PM</b>	© JAY-Z/ROYAL PHOENIX/SLIPNOT	<b>Christina Milane</b>	77
22	22	<b>NOTHING IN THIS WORLD</b>	© JAY-Z/ROYAL PHOENIX/SLIPNOT	<b>Koko Vyn Featuring Eve</b>	22	78	78	<b>PUT IT ON ME</b>	© JAY-Z/ROYAL PHOENIX/SLIPNOT	<b>Dr. Dre &amp; Q-Tip Featuring Mase</b>	78
23	23	<b>CAREMEL</b>	© JAY-Z/ROYAL PHOENIX/SLIPNOT	<b>City High Featuring Eve</b>	23	79	79	<b>I O</b>	© JAY-Z/ROYAL PHOENIX/SLIPNOT	<b>Pete Pablo</b>	79
24	24	<b>YOUNG HOLLA BACK</b>	© JAY-Z/ROYAL PHOENIX/SLIPNOT	<b>Fabulous</b>	24	80	80	<b>STRENGTH, COURAGE, &amp; WISDOM</b>	© JAY-Z/ROYAL PHOENIX/SLIPNOT	<b>Indie Anna</b>	80
25	25	<b>WELCOME TO ATLANTA</b>	© JAY-Z/ROYAL PHOENIX/SLIPNOT	<b>Jermine Dupri &amp; Ludacris</b>	25	81	81	<b>LOVELY</b>	© JAY-Z/ROYAL PHOENIX/SLIPNOT	<b>Bubba Sparxxx</b>	81
26	26	<b>GOODBYE</b>	© JAY-Z/ROYAL PHOENIX/SLIPNOT	<b>Jagged Edge</b>	26	82	82	<b>THEY'VE GOT IT</b>	© JAY-Z/ROYAL PHOENIX/SLIPNOT	<b>Jada Pinkett Smith</b>	82
27	27	<b>ROUND AND ROUND</b>	© JAY-Z/ROYAL PHOENIX/SLIPNOT	<b>Janell &amp; Method Man</b>	27	83	83	<b>THEY'VE GOT IT</b>	© JAY-Z/ROYAL PHOENIX/SLIPNOT	<b>Bubba Sparxxx</b>	83
28	28	<b>PART II</b>	© JAY-Z/ROYAL PHOENIX/SLIPNOT	<b>Method Man &amp; Redman</b>	28	84	84	<b>THEY'VE GOT IT</b>	© JAY-Z/ROYAL PHOENIX/SLIPNOT	<b>Jada Pinkett Smith</b>	84
29	29	<b>WHERE THE PARTY AT</b>	© JAY-Z/ROYAL PHOENIX/SLIPNOT	<b>Jagged Edge With R Kelly</b>	29	85	85	<b>THEY'VE GOT IT</b>	© JAY-Z/ROYAL PHOENIX/SLIPNOT	<b>Jada Pinkett Smith</b>	85
30	30	<b>LOVE OF MY LIFE</b>	© JAY-Z/ROYAL PHOENIX/SLIPNOT	<b>Brice McMillan</b>	30	86	86	<b>THEY'VE GOT IT</b>	© JAY-Z/ROYAL PHOENIX/SLIPNOT	<b>Jada Pinkett Smith</b>	86
31	31	<b>THE WORLD'S GREATEST</b>	© JAY-Z/ROYAL PHOENIX/SLIPNOT	<b>R. Kelly</b>	31	87	87	<b>THEY'VE GOT IT</b>	© JAY-Z/ROYAL PHOENIX/SLIPNOT	<b>Jada Pinkett Smith</b>	87
32	32	<b>PROUDER MAMA (MAMA GOT A**)</b>	© JAY-Z/ROYAL PHOENIX/SLIPNOT	<b>Jessie</b>	32	88	88	<b>THEY'VE GOT IT</b>	© JAY-Z/ROYAL PHOENIX/SLIPNOT	<b>Jada Pinkett Smith</b>	88
33	33	<b>SON OF A GUN</b>	© JAY-Z/ROYAL PHOENIX/SLIPNOT	<b>Janet Featuring Missy Elliott, P. Diddy &amp; Carly Simon</b>	33	89	89	<b>THEY'VE GOT IT</b>	© JAY-Z/ROYAL PHOENIX/SLIPNOT	<b>Jada Pinkett Smith</b>	89
34	34	<b>FATTY GIRL</b>	© JAY-Z/ROYAL PHOENIX/SLIPNOT	<b>Ludacris, LL Cool J &amp; Keith Murray</b>	34	90	90	<b>THEY'VE GOT IT</b>	© JAY-Z/ROYAL PHOENIX/SLIPNOT	<b>Jada Pinkett Smith</b>	90
35	35	<b>HEY LUV (ANYTHING)</b>	© JAY-Z/ROYAL PHOENIX/SLIPNOT	<b>Mobb Deep Featuring 112</b>	35	91	91	<b>THEY'VE GOT IT</b>	© JAY-Z/ROYAL PHOENIX/SLIPNOT	<b>Jada Pinkett Smith</b>	91
36	36	<b>BAD INTENTIONS</b>	© JAY-Z/ROYAL PHOENIX/SLIPNOT	<b>Dr. Dre Featuring Koolha, Teyi Al</b>	36	92	92	<b>THEY'VE GOT IT</b>	© JAY-Z/ROYAL PHOENIX/SLIPNOT	<b>Jada Pinkett Smith</b>	92
37	37	<b>GOT UR SELF A</b>	© JAY-Z/ROYAL PHOENIX/SLIPNOT	<b>Nez</b>	37	93	93	<b>THEY'VE GOT IT</b>	© JAY-Z/ROYAL PHOENIX/SLIPNOT	<b>Jada Pinkett Smith</b>	93
38	38	<b>GIRLS, GIRLS, GIRLS</b>	© JAY-Z/ROYAL PHOENIX/SLIPNOT	<b>Nez</b>	38	94	94	<b>THEY'VE GOT IT</b>	© JAY-Z/ROYAL PHOENIX/SLIPNOT	<b>Jada Pinkett Smith</b>	94
39	39	<b>LIVIN' IT UP</b>	© JAY-Z/ROYAL PHOENIX/SLIPNOT	<b>Ja Rule Featuring Case</b>	39	95	95	<b>THEY'VE GOT IT</b>	© JAY-Z/ROYAL PHOENIX/SLIPNOT	<b>Jada Pinkett Smith</b>	95
40	40	<b>JOGGA</b>	© JAY-Z/ROYAL PHOENIX/SLIPNOT	<b>Jay-Z</b>	40	96	96	<b>THEY'VE GOT IT</b>	© JAY-Z/ROYAL PHOENIX/SLIPNOT	<b>Jada Pinkett Smith</b>	96
41	41	<b>RAISE UP</b>	© JAY-Z/ROYAL PHOENIX/SLIPNOT	<b>Pete Pablo</b>	41	97	97	<b>THEY'VE GOT IT</b>	© JAY-Z/ROYAL PHOENIX/SLIPNOT	<b>Jada Pinkett Smith</b>	97
42	42	<b>UR HUH</b>	© JAY-Z/ROYAL PHOENIX/SLIPNOT	<b>BKZ</b>	42	98	98	<b>THEY'VE GOT IT</b>	© JAY-Z/ROYAL PHOENIX/SLIPNOT	<b>Jada Pinkett Smith</b>	98
43	43	<b>MORE THAN A WOMAN</b>	© JAY-Z/ROYAL PHOENIX/SLIPNOT	<b>Ashanti</b>	43	99	99	<b>THEY'VE GOT IT</b>	© JAY-Z/ROYAL PHOENIX/SLIPNOT	<b>Jada Pinkett Smith</b>	99
44	44	<b>ANYTHING</b>	© JAY-Z/ROYAL PHOENIX/SLIPNOT	<b>Janell Featuring Mase</b>	44	100	100	<b>THEY'VE GOT IT</b>	© JAY-Z/ROYAL PHOENIX/SLIPNOT	<b>Jada Pinkett Smith</b>	100
45	45	<b>YOU ROCK MY WORLD</b>	© JAY-Z/ROYAL PHOENIX/SLIPNOT	<b>Michael Jackson</b>	45	101	101	<b>THEY'VE GOT IT</b>	© JAY-Z/ROYAL PHOENIX/SLIPNOT	<b>Jada Pinkett Smith</b>	101
46	46	<b>UGLY</b>	© JAY-Z/ROYAL PHOENIX/SLIPNOT	<b>Bubba Sparxxx</b>	46	102	102	<b>THEY'VE GOT IT</b>	© JAY-Z/ROYAL PHOENIX/SLIPNOT	<b>Jada Pinkett Smith</b>	102
47	47	<b>HE LOVES ME (I'ZEL IN E PLAT)</b>	© JAY-Z/ROYAL PHOENIX/SLIPNOT	<b>Janet</b>	47	103	103	<b>THEY'VE GOT IT</b>	© JAY-Z/ROYAL PHOENIX/SLIPNOT	<b>Jada Pinkett Smith</b>	103
48	48	<b>AIN'T IT FUNNY</b>	© JAY-Z/ROYAL PHOENIX/SLIPNOT	<b>Janet Lopez Featuring Ja Rule</b>	48	104	104	<b>THEY'VE GOT IT</b>	© JAY-Z/ROYAL PHOENIX/SLIPNOT	<b>Jada Pinkett Smith</b>	104
49	49	<b>WHAT AM I GONNA DO</b>	© JAY-Z/ROYAL PHOENIX/SLIPNOT	<b>Tyrese</b>	49	105	105	<b>THEY'VE GOT IT</b>	© JAY-Z/ROYAL PHOENIX/SLIPNOT	<b>Jada Pinkett Smith</b>	105
50	50	<b>#1</b>	© JAY-Z/ROYAL PHOENIX/SLIPNOT	<b>R Kelly</b>	50	106	106	<b>THEY'VE GOT IT</b>	© JAY-Z/ROYAL PHOENIX/SLIPNOT	<b>Jada Pinkett Smith</b>	106

# **GREATEST GAINER / SALES**



# Billboard



The 3rd annual

**Billboard**

**R&B HIP HOP**

conference & awards



**AUGUST 7-9, 2002**

**Eden Roc Resort**

**Miami Beach**



**DON'T MISS IT!**



for more information:

Michele Jacampelo 646.654.4660

[bbevents@billboard.com](mailto:bbevents@billboard.com)



© 2002 Billboard & Associated Artists

# Duplaix Gets His 'Kicks'

## in K7's DJ-Compilation Series

BY CRAIG ROSEBERY

NEW YORK—Years ago, the city of brotherly love gave birth to Philly soul. More recently, Philadelphia has spawned such neo-soul artists as the Roots, King Britt, Ursula Rucker, and J. Scott. Among this musically and culturally rich scene is singer-songwriter/producer/DJ Viktor Duplaix, who has worked with a versatile collective of artists, including Erykah Badu, Incognito, D'Angelo, Common, and McShell Nagesicello.

K7 Records will issue Duplaix's installment of the label's acclaimed "DJ Kicks" series Jan. 29. (It will arrive one day earlier in Europe.) The beat-mixed disc is conceptually modeled after the hip-hop mix tapes and mix shows of the early '90s, such as DJ Dubs as Kid Capri and DJ Cuts spotlighted rappers talking between tracks.

For Duplaix, the hourlong set represents a sensuous journey through his eclectic musical repertoire and features selections from 4Her, I.C. Culture's New Sector Movement, De La Soul, Badu, P-Taah, Herbert, and Duplaix himself (under his own name, as well as his Critical Point moniker).

Throughout the disc's diverse soundscape, Duplaix cohesively interweaves melodic, haunting, and funk elements of R&B, soul, hip-hop, and jazz with an undercurrent of his trademark deep percussion-heavy grooves, which the artist views as the backbone or "heartbeat" of music.

"This compilation is all over the place," explains Duplaix, who recently signed an artist album deal with Hollywood Records. (A proper artist album is scheduled to street late this year.) "I'm hoping this offering is a global catalyst for things to come. Maybe it will break down some doors and inspire people to look at, and lis-

ten to, music differently. Rather than listening to music passively, I'd like for people—my audience—to experience music and feel it on a much more primal and instinctual level.

"Some of the artists on this CD are mainly vinyl artists that most people don't get a chance to hear," he continues. "I wanted to be able to expose these artists alongside more familiar names in order to build a connection



with people that was interesting and spiritually uplifting."

K7 will issue "Sensuality" Feb. 19, an exclusive Duplaix track featured on the compilation; college, mix-show, and specialty radio will receive "Sensuality" later this month. A video for the song is being delivered to MTV, BET, and MuchMusic. At the same time, Duplaix also appears in the video for "That Night," one of three Duplaix collaborations on the forthcoming JCR/Compost Recordings full-length from Germany-based collective Jazanova.

All this activity precedes the mid-year K7 release of Duplaix's singles compendium (title still to be determined), which will feature previous-

ly released and unavailable cuts like "Messages," "Galaxy," "Manhood," and the aforementioned "Sensuality."

"We are planning a different route of promotion for Viktor," K7's U.S. label manager Jennifer Masset explains. "In addition to his installment of 'DJ Kicks'—which in and of itself is a statement of Viktor's musical taste and inspirations—we want to complete a broader picture of him as an artist."

"With production credits under his belt ranging from Jazzanova to Erykah Badu to Masters At Work, we want consumers to understand and embrace the bigger picture," Masset adds. "DJ Kicks" represents only one facet of his expertise, so we wanted to release the singles set to focus on his production and vocals in general.

An exclusive Duplaix downloadable track will be available at the label's Web site (K7.com) to consumers who purchase the artist's "DJ Kicks" disc.

Duplaix—who is managed by Chauncey Childs and Tavish of Philadelphia-based Axis Music Group—kicks off a two-month North American K7 DJ Kicks tour Jan. 28. Confirmed dates in numerous major markets include Washington, D.C.; New York City; Chicago; Detroit; Los Angeles; San Francisco; and Philadelphia. The tour is booked by Axis Shein of Los Angeles-based Mir Media in conjunction with K7 Records.

"It's always awesome to see a great friend succeed," notes globally revered DJ/producer King Britt, who has collaborated with Duplaix in the past under the Scuba guise. "Viktor always dreamed of becoming a singer/producer, and not just your average singer/producer, but a cutting-edge trendsetter. I'd say he's more than succeeding."

## The Beat Box Hot Plate

Lost Witness provides peak-hour vocal and dub mixes that are sure to please fans of the sounds created by Tino Masz, Underworld, Danny Tenaglia, and the like.

• **Beki, "Wake Up"** (Trans Continental/Logic/BMG single). This catchy trance-laced pop jam is tailor-made for "big room" clubs and top 40 rhythm formats via Guido's original mix and radio edit, respectively. Less pop-laden is **Johany Vicious'** progressive groove restructuring.

• **Safire Featuring Cynthia**, "Can You Stand the Rain" (Globe/star Globe single). Culled from Safire's

recently issued set, *Bringin' Back the Groove*, "Can You Stand the Rain" has been deftly overhauled by DJ/remixer Richie Santana, who wisely bids farewell to both singers' previous associations with Latin freestyle and welcomes them into the here and now with authentic trance mannequins.

• **Joe T. Vannelli Project Featuring Philing**, "Nitebus" (Dream-Beat Italy single). Italian DJ/producer Vannelli smartly references **Bea & Turner's** early-'70s top 40 hit "Nuthusb City Limits" on this meaty slab of progressive house. Fans of recent dancefloor rhythms from Depeche Mode, Morel, and New Order will find much to admire here.

MICHAEL PAOLETTA

## Beat Box

by Michael Paolella

**YOKO RISING:** What happens when an artist like Yoko Ono decides to make the disco rounds?

"It was incredibly energizing," Ono says of her recent Saturday Night/Sunday morning surprise appearances at New York City's Roxy and the World clubs, where DJs Peter Rauhofer and Danny Tenaglia, respectively, were manning the turntables. "I was depressed all day long, but by the time I returned home at 4 a.m., I felt revitalized."

In case you're been napping under a rock, the globally recognized humanitarian and avant-garde pioneer—who ruled underground dancefloors in 1980 with the now-classic "Walking on Thin Ice"—is being embraced by a new generation

tering to the music with open ears—and no preconceived notions.

Because of the dancefloor success of "Open Your Box," the label is already considering other Ono tracks to remix. Stevens points to Ono nuggets like "What Did I Do," "Walking on Thin Ice," and "Yang Yang" as possibilities. (Remixers being barded about are Rauhofer, Tenaglia, Richie Santana, François K., and Eric Kupper, among others.) "The best part about all of this is that Yoko is very enthusiastic about having today's remixers and producers revisit her earlier recordings."

"When I was first approached about people wanting to remix 'Open Your Box,' I thought, 'How great,'" Ono recalls. "And the timing for the song, especially in light of Sept. 11, couldn't be better. It's time that we open ourselves to each other, again."

After a few seconds of silence, Ono continues, "John would've loved that my music is being heard in today's clubs. Back then, when nobody wanted to know about or hear my music, John strongly supported my vision. In fact, he was laughed at for this. If he were here today, I'm sure he'd say, 'I told you so.'"

**ONO**

of clubgoers, thanks to the **Orange Factory** releases of "Open Your Box" (the debut release from Mind Train Records in New York City). In this issue, the track climbs five spots to No. 25 on the Billboard Hot Dance Music/Club Play chart.

"The success of these remixes is totally mind-boggling," Ono says. "When I originally recorded the song in 1970, I was very young—too about doing my own thing—even if nobody, except for John Lennon, agreed with me. It's nice to know that, years later, people are rediscovering my past and getting interested in it."

She continues, "It's so nice to be able to slip into a totally new world. The people in the clubs are cutting-edge. Thirty years ago, it was such a lonely trip. I could never do that trip again. I'm very thankful that people seem to understand me now."

Upon hearing this, Mind Train managing director Rob Stevens (who has collaborated with Ono in the past) smiles and says, "Today's club community is embracing these remixes with open arms. Today's generation doesn't carry any of the Yoko baggage of previous generations. They're lis-

**ALOHA:** With much fanfare, Darrin Labrado's remake of Stevie Wonder's "Master Blaster (Jammin') made its presence known last month on the Billboard Hot Dance Music/Mix-Singles Sales and Hot 100 Singles Sales charts, where it debuted, respectively, at No. 5 and No. 7. We do believe congratulations are in order as this marks the first time a disc of Hawaii has simultaneously had the same track on these two charts.

Issued by Monkeypoo Records, based in Molokai, Hawaii, the faithful cover—produced by Chris Paul and Bobby Pileggi (the label's VP of marketing)—has been attracting fans far beyond the Hawaiian islands. No disrespect to their native artists, but who knew they had this much soul?

Currently with Labrado, who is equal parts Hawaiian and Spanish, recorded his first album, *Shaka the Moon*, four years ago. Last year, he took home the best male vocalist award at the Hawaiian Music Awards. With the proper marketing and promotion—as well as the delicious "Master Blaster" by his side (the single is culled from the artist's forthcoming disc, *Someday*)—the ultra-photogenic Labrado is poised for crossover success. For more info, contact the label at 808-553-3736 or log on to monkeypoo.com.

• **RH Factor Featuring Carole Sylvan**, "Brighter Day" (Ultra single). RH Factor (aka producers Michael Hacker & Michael Rosenman) and veteran singer Sylvan vibrantly recall Sylvester's disco classic, "I Need You," on this incredibly uplifting and inspirational track. Radio programmers are advised to investigate the tight edit, which eschews the song's more soulful elements for airwave-ready progressive house stylings.

• **Regency Buck**, "Freak to Change Your Mind" (DreamWorks single). On this hypnotic track—which precedes the March release of the act's DreamWorks full-length debut (*Deliverance*)—Scottish trio Regency Buck wears its rock and electronic colors well.





# Majors Unite To Release Compilation

## Three Labels Form Partnership To Launch 'Totally Country' Series

BY DEBORAH EVANS PRICE

NASHVILLE—In an unprecedented show of cooperation, three major Nashville record companies are partnering to issue a series of multi-artist compilation albums. RCA label Group (Warner Bros.), Nashville, and Sony Music Nashville are joining forces to release *Totally Country*, a hit package that will include Faith Hill, Travis Tritt, Brooks & Dunn, Dixie Chicks, and Lonestar, among others.

The first installment bows Feb. 5 on RCA's BNA label. The next release will come from Sony either late this year or early in 2003, followed by a Warner Bros. release. All three companies share in the marketing and promotional efforts, as well as the profits.

RCA B&G chairman Joe Galante and Warner Bros. Nashville president Jim Ed Norman say it is the first time they can remember major labels such as theirs uniting to release such a product. "We actually went down this road a couple of years ago with Universal and never quite got to where we are right now," Galante explains. "This has been a concept that has been floating around that we've all talked about as label heads for quite some time. About a year ago, our guy from special projects called and asked if we're interested in pursuing this. After watching the success of all these other packages and doing some research on what it would do [for the artists themselves, I felt like the time was right to take the shot."

Multi-artist hit packages have been staples of the pop, contemporary Christian, and gospel markets for the past several years. The "Now" and "Wow" compilations have been extremely successful in the pop and Christian genres, respectively, but such an outing is a first for the country community.

"Better late than never," Lonestar lead vocalist Richie McDonald says. (Lonestar's hit "With Me" is included in the series.) "They've seen that it works good for the other genres of music, and the country format can only benefit from it. It's a win-win situation for all labels. It's about coming together and working together as a team."

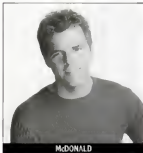
### NOT FOR ONE-HIT WONDERS

Galante and his partners in the joint venture really wanted to make sure such projects would impact the country market. There was concern that the collections would cut into the album sales of artists included on the package if fans got the hit they wanted on a CD.

"We didn't see that putting these packages out on an annual basis really cut into [artist album sales] in a big way," Galante observes. "It wasn't something that was just tearing their sales down on the charts. On the pop side, what we did see is if you were the one-hit wonder, you put this song on that package, you probably didn't see a

bump—just you saw a decrease. We kind of weighed the good and had it of it."

After careful consideration, Galante felt the benefits outweighed the risks. He sees the compilations as a way to attract consumers who haven't purchased country music in a while. "I felt strongly that since our market share has been flat as an industry for quite some time, this might be a package where people that were consumers said, 'You know what? I haven't bought a country record in a long time. Let me check this thing out and see what's going on with this format.' It may lead to people actually going, 'Wow, that was good. Let me go check these other guys out.'"



McDONALD

"I would echo that 100%," says Norman, who thinks *Totally Country* will not only reacquaint consumers with core artists but also boost the recognition of newcomers. "It's going to be additional exposure for the new artists. There may be potential that this may attract the younger demo... There's a confidence on our part that when they check out what's going on, they will be pleased."

Galante designed the packaging of *Totally Country* is being designed to educate and encourage consumers to purchase additional music by featured artists. The CD insert will include "album mini"—small replicas of the album covers from which the songs come, as well as additional information on each artist. At press time, 21 acts were to be featured, including Tim McGraw, Sara Evans, Trick Pony, Montgomery Gentry, Martina McBride, Diamond Rio, Phil Vassar, Jeffie Steele, Kenny Rogers, Toby Keith, Dwight Yoakam, and John Michael Montgomery. In addition to cuts from Sony, Warner Bros., and RCA artists, tracks are also licensed from several other companies.

Galante declined to detail the length of the contract or how many CDs the series will include. Sony Nashville president Allen Butler says, "If it doesn't reach [at certain sales level, then we can opt not to do one," but he doesn't see that happening. "I feel very positive about it. A lot of our consumers have bought the pop ones already for either themselves or their kids because of the

nature of the music that's on them. I think they'll like these a lot."

Butler also thinks new acts will benefit from the exposure. "Tammy Cochran [a Sony Epic artist] will get introduced to a larger audience, and I so will any of the newer acts for that matter. There will be any brand-new acts on this first one. We are going to establish the brand to begin with, and on the second album, we will begin to start introducing new acts that aren't quite as known to try to give them some exposure."

### COOPERATIVE MARKETING

A marketing committee comprising representatives from all three labels will formulate the project's advertising campaign, but the nuts and bolts of the marketing efforts will be carried out by the label issuing the release at the time. Thus, BNA Records senior director of marketing and artist development Debbie Schwartz is spearheading the initial campaign. Plans call for extensive use of TV advertising to direct people to retail.

"The package really sells itself with all the A-level and up-and-coming artists," Schwartz says. "It's a matter of working with all of the retailers to get the maximum amount of visibility."

Schwartz says point-of-purchase materials will include counter-top displays, flats, and static clings. There will be radio and print advertising and a radio special produced by Nashville-based Huntman Entertainment. A *Totally Country* Web site will be established, and an e-mail campaign is targeted to reach 120,000 country consumers.

John Gusty, sales manager of Tower Records in Nashville, says he hopes the project sales will be hampered by the tough climate at retail and what he considers to be bad timing. He says an earlier release date would have been better, because then they could have taken advantage of holiday sales or, in January, benefited from consumers spending their gift certificates. "It's a strange time. It's strange timing, and it's a strange market. It seems like it's a weird time to do this."

Nevertheless, all involved are upbeat about the possibilities and say it feels good to be pooling their resources. "We are all one-third partners, no matter who has the distribution or the manufacturing," Butler says. "We split the charge and the profits equally."

Norman says the camaraderie is not unusual. "We certainly have a history in Nashville of working together on various initiatives, sometimes CMA-driven," he says, referring to the Country Music Ass'n's initiatives.

"This project has been a joy to work on," Schwartz says. "In the spirit of cooperation, everybody got it. We had a certain amount of time to get everything done, and it worked."

# Nashville Scene

by Phyllis Stark

**SILVER LININGS:** Among the events that made 2001 such an intriguing year were the stories of triumph in the face of adversity. Amid widespread corporate belt-tightening, massive layoffs, early retirement packages, roster cuts, and the loss of four major labels on Music Row, there were some happier stories of promise and potential. In that spirit, we present a list of the year's best:

**Most promising new label:** Dualtone. Launched last year as an artist-friendly haven by two bright and savvy veterans of the major-label system—Scott Robinson and Dan Herington—the label lived up to its promise, with excellent projects by Jim Lauderdale, Rodney Foster, Hayes Dede, and, especially, David Ball.

## DUALTONE MUSIC GROUP

**Best comeback:** David Ball. When the extraordinary "Hiding With Private Malone" went to No. 2 in early December 2001, it marked Ball's first top 10 record since 1994.

**Most promising new artists:** DreamWorks' Darryl Worley and Arista Nashville's Carolyn Dawn Johnson.

**Awards-show moment of the year:** Alan Jackson performing his moving "Where Were You (When the World Stopped Turning)" on the Country Music Ass'n (CMA) Awards. It was just one highlight of the best CMA Awards show in recent memory.

**Most overused cliché:** The astonishing success of *O Brother, Where Art Thou?* soundtrack caused label executives that were involved in nearly every left-field or non-mainstream project last year to insist, "O Brother proved there is an audience out there hungry for something different."

**Most overused artist cliché:** "I've finally made the album that I always wanted to make."

Hard as it may be to do, artists need to start exercising more creative control over their earlier album projects so they don't have to spend so much time apologizing for them later in their careers. And in that spirit...

**Trend of the year:** Artists releasing their own albums. Sissy Rogers, Deana Carter, Bruce Robison, Billy Yates, and others decided to cut out the middle man and take their music straight to the fans.

**ARTIST NEWS:** Collin Raye has exited Epic Records in Nashville, his label home for the past decade. Epic will still release his new album, *Can't*

*Back Down*, Jan. 22. Of the nine albums Raye has released on Epic, five have gone platinum and one has gone gold, according to the Recording Industry Ass'n of America. He has scored 21 top 10 singles, including four No. 1 hits. Epic also recently parted ways with the Kinleys after two albums (*Unleashed*, Dec. 8, 2001).

**Ray Stevens** has signed with Curb Records. His first project for the label is the single "Osama-Yo Mama."

**Ricky Skaggs** will host a gathering of bluegrass and country artists at Nashville's Ryman Auditorium Jan. 16. The event will be televised as the hourlong *All-Star Bluegrass Celebration* on PBS stations in March. Set to appear are Vince Gill, Dixie Chicks, Patty Loveless, Travis Tritt, the Del McCoury Band, Earl Scruggs, Ralph Stanley, Alison Krauss + Union Station, Nick Creech, and Bruce Hornsby. Meanwhile, Lyric Street Records will release *Ricky Skaggs & Friends: Songs of Bill Monroe*, Feb. 26. It is Skaggs' second tribute project to Country Music Hall of Famer Bill Monroe.

In related news, several important artifacts documenting Monroe's life have been donated to the museum by his son, James Monroe. They include clothing, Monroe's family Bible, and a collection of historic photos.

**Earl and Randy Scruggs** will appear in the upcoming film *Colored Eggs*, which will be in theaters nationwide later this year. The movie (currently filming in Nashville) stars *For Daze*, Lauren Holly, and Tom Skerritt. The Scruggs appear in a wedding scene performing "Old Country Road," a new Earl Scruggs composition.

**ON THE ROSE:** Terri Clark has entered into a management agreement with TBA Entertainment and will be represented by the company's senior VP/managing director, Clarence Spalding. She split from previous management company KCP Entertainment several months ago.

**Roger Springer** joins Milene Music as a staff songwriter. Springer's songs have been cut by Mark Chesnut, George Strait, Mark Wills, Clay Walker, and Joe Diffie.

The Nashville office of Get-Music.com has joined force with a corporate restructuring. Executive producer Kimmy Wix and associate producer Jimmy Alford exit.






Jessica Winberry is promoted to management coordinator at Dreamcatcher Artist Management. She previously was the company's administrative assistant.





Billboard <sup>®</sup> HOT COUNTRY <sup>™</sup> SINGLES & TRACKS

Compiled from a national sample of surveys supplied by Broadcast Data Systems radio track service, 140 Country Stations are electronically monitored 24 hours a day, 7 days a week. Some noted no number of decreases.

LAST WEEK	WEEK AWAY	TITLE PRODUCER (SONGWRITER)	IMPRINT & NUMBER/PROMOTION LABEL	Artist ALBUM (SONGWRITER)	LAST WEEK	WEEK AWAY	TITLE PRODUCER (SONGWRITER)	IMPRINT & NUMBER/PROMOTION LABEL	Artist ALBUM (SONGWRITER)
		 <b>NUMBER 1</b> 		 <b>1</b>					
1	4	WHERE WERE YOU (WHEN THE WORLD STOPPED TURNING) © J. BROWN, J. JACOBSON		Allen Jackson ALLEN JACKSON ALBUM OUT	32	32	I DON'T HAVE TO BE ME (TIL MONDAY) © MIKE RYAN, PETER D. BARNER		Steve Azar MOTOWN ALBUM OUT
2	1	WHERE THE STARS AND STRIPES AND THE EAGLE FLY A TYPING MACHINE'S RECORD BY KEANE & KEANE A TYPING		Arson Tappin ● ● (ONE STREET MUSIC)	31	36	YOUNG © J. BROWN, J. JACOBSON, J. BROWN, J. BROWN, J. BROWN		Kenny Chesney © MCA/MCA ALBUM OUT
3	1	RUN © J. BROWN, J. JACOBSON, J. BROWN, J. BROWN		George Strait ● MCA/MCA ALBUM OUT	34	34	INSIDE OUT © MCA/MCA, J. BROWN, J. BROWN, J. BROWN		Brice Yearwood Featuring Don Henley ● MCA/MCA ALBUM OUT
5	5	GOOD MORNING BEAUTIFUL © J. BROWN, J. JACOBSON		Steve Holy OVER ALBUM'S 2 (ONE STREET MUSIC)	35	36	I DON'T WANT YOU TO GO © J. BROWN, J. JACOBSON, J. BROWN, J. BROWN		Camryn Davis Johnson AMERICA/MCA ALBUM OUT
4	2	I WANNA TALK ABOUT ME © J. BROWN, J. JACOBSON		Toby Keith ● MCA/MCA ALBUM OUT	36	42	THAT'S JUST JESSIE © J. BROWN, J. JACOBSON, J. BROWN, J. BROWN		Kevin Deasey © J. BROWN, J. JACOBSON, J. BROWN, J. BROWN
6	6	I'M TRYIN' © J. BROWN, J. JACOBSON, J. BROWN, J. BROWN		Trace Adkins ● CAPITO, ONE	37	27	EASY FOR ME TO SAY © J. BROWN, J. JACOBSON, J. BROWN, J. BROWN		Chet Black With Lisa Hartman Black ● MCA/MCA ALBUM OUT
7	8	WRAPPED UP IN YOU © J. BROWN, J. JACOBSON, J. BROWN, J. BROWN		Garth Brooks CAPITO, ALBUM OUT	43	43	I'M NOT GONNA DO ANYTHING WITHOUT YOU © J. BROWN, J. JACOBSON, J. BROWN, J. BROWN		Mark Wells With James O'Neal MCA/MCA ALBUM OUT
9	9	WRAPPED AROUND © J. BROWN, J. JACOBSON, J. BROWN, J. BROWN		Brad Paisley ● MCA/MCA ALBUM OUT	39	37	KRISTAL'S COOKIES © J. BROWN, J. JACOBSON, J. BROWN, J. BROWN		George Strait MCA/MCA ALBUM OUT
8	7	RIDING WITH PRIVATE MALONE © J. BROWN, J. JACOBSON, J. BROWN, J. BROWN		Dave Ball ● J. BROWN, J. JACOBSON, J. BROWN, J. BROWN	40	41	JEZEBEL © J. BROWN, J. JACOBSON, J. BROWN, J. BROWN		Chet Black MCA/MCA ALBUM OUT
10	10	BRING ON THE RAIN © J. BROWN, J. JACOBSON, J. BROWN, J. BROWN		Joe Don Messina With Tim McRow J. BROWN, J. JACOBSON, J. BROWN, J. BROWN	31	31	BEER RUN © J. BROWN, J. JACOBSON, J. BROWN, J. BROWN		George Jones Don't Break Breaks MCA/MCA ALBUM OUT
11	12	THE LONG GOODBYE © J. BROWN, J. JACOBSON, J. BROWN, J. BROWN		Brooks & Dunn AMERICA/MCA ALBUM OUT	44	49	WHEN YOU LIKE NEXT TO ME © J. BROWN, J. JACOBSON, J. BROWN, J. BROWN		Kelly Clarkson MCA/MCA ALBUM OUT
13	16	THE COWBOY IN ME © J. BROWN, J. JACOBSON, J. BROWN, J. BROWN		Tim McRow MCA/MCA ALBUM OUT	38	38	DAYS OF AMERICA © J. BROWN, J. JACOBSON, J. BROWN, J. BROWN		Blackhawk MCA/MCA ALBUM OUT
17	19	BLESSED © J. BROWN, J. JACOBSON, J. BROWN, J. BROWN		Martina McBride MCA/MCA ALBUM OUT	45	45	SHE DOESN'T DANCE © J. BROWN, J. JACOBSON, J. BROWN, J. BROWN		Mark McGuire MCA/MCA ALBUM OUT
18	14	ONLY IN AMERICA © J. BROWN, J. JACOBSON, J. BROWN, J. BROWN		Brooks & Dunn AMERICA/MCA ALBUM OUT	39	39	HOMELAND © J. BROWN, J. JACOBSON, J. BROWN, J. BROWN		Kenny Rogers MCA/MCA ALBUM OUT
16	13	IN ANOTHER WORLD © J. BROWN, J. JACOBSON, J. BROWN, J. BROWN		Joe Diffie MCA/MCA ALBUM OUT	40	33	SOMETHIN' IN THE WATER © J. BROWN, J. JACOBSON, J. BROWN, J. BROWN		Jeffery Starvo MCA/MCA ALBUM OUT
17	16	SOME DAYS YOU GOTTA DANCE © J. BROWN, J. JACOBSON, J. BROWN, J. BROWN		Dixie Chicks MCA/MCA ALBUM OUT	56	55	MY LIST © J. BROWN, J. JACOBSON, J. BROWN, J. BROWN		Toby Keith MCA/MCA ALBUM OUT
15	15	JUST LET ME BE IN LOVE © J. BROWN, J. JACOBSON, J. BROWN, J. BROWN		Tracy Byrd MCA/MCA ALBUM OUT	46	47	GOD BLESS THE USA © J. BROWN, J. JACOBSON, J. BROWN, J. BROWN		Lee Greenwood MCA/MCA ALBUM OUT
12	11	WITH ME © J. BROWN, J. JACOBSON, J. BROWN, J. BROWN		Lonestar MCA/MCA ALBUM OUT	49	46	THE CHRISTMAS SHOW © J. BROWN, J. JACOBSON, J. BROWN, J. BROWN		3 OR HOURS MCA/MCA ALBUM OUT
20	20	SAINTS & ANGELS © J. BROWN, J. JACOBSON, J. BROWN, J. BROWN		Sara Evans MCA/MCA ALBUM OUT	51	51	GETTIN' BACK TO YOU © J. BROWN, J. JACOBSON, J. BROWN, J. BROWN		Danny Davis MCA/MCA ALBUM OUT
19	18	LOVE OF A WOMAN © J. BROWN, J. JACOBSON, J. BROWN, J. BROWN		Tina Turner COLUMBIA ALBUM OUT	53	53	HEATHER'S WALL © J. BROWN, J. JACOBSON, J. BROWN, J. BROWN		Ty Herndon MCA/MCA ALBUM OUT
21	22	I'M MOVIN' © J. BROWN, J. JACOBSON, J. BROWN, J. BROWN		Rescue Flatts ONE STREET MUSIC ALBUM OUT	51	53	JINGLE BELL ROCK © J. BROWN, J. JACOBSON, J. BROWN, J. BROWN		Arena Tappin ONE STREET MUSIC ALBUM OUT
22	23	I BREATHE IN, I BREATHE OUT © J. BROWN, J. JACOBSON, J. BROWN, J. BROWN		Chris Cagle CAPITO, ALBUM OUT	50	48	OSAMA-YO MAMA © J. BROWN, J. JACOBSON, J. BROWN, J. BROWN		Ray Stevens CAPITO, ALBUM OUT
24	25	COLD ONE COMIN' ON © J. BROWN, J. JACOBSON, J. BROWN, J. BROWN		Montgomery Gentry COLUMBIA ALBUM OUT	49	44	THIS AIN'T NO RAG, IT'S A FLAG © J. BROWN, J. JACOBSON, J. BROWN, J. BROWN		The Charlie Daniels Band MCA/MCA ALBUM OUT
23	24	ALL COVER ME © J. BROWN, J. JACOBSON, J. BROWN, J. BROWN		Blake Shelton MCA/MCA ALBUM OUT	52	52	GOD, FAMILY AND COUNTRY © J. BROWN, J. JACOBSON, J. BROWN, J. BROWN		Craig Morgan MCA/MCA ALBUM OUT
25	26	THAT'S WHEN I LOVE YOU © J. BROWN, J. JACOBSON, J. BROWN, J. BROWN		Phil Vassar AMERICA/MCA ALBUM OUT	52	52	 <b>HOT SHOT DEBUT</b> 		
26	27	DOES MY RING BURN YOUR FINGER © J. BROWN, J. JACOBSON, J. BROWN, J. BROWN		Lee Ann Womack MCA/MCA ALBUM OUT	56	54	MODERN DAY BONNIE AND CLYDE © J. BROWN, J. JACOBSON, J. BROWN, J. BROWN		Trents Tott COLUMBIA ALBUM OUT
27	28	WHAT IF SHE'S AN ANGEL © J. BROWN, J. JACOBSON		Tommy Shane Steiner MCA/MCA ALBUM OUT	57	60	IT'S ALRIGHT TO BE A REDNECK © J. BROWN, J. JACOBSON, J. BROWN, J. BROWN		Allen Jackson AMERICA/MCA ALBUM OUT
28	21	SHIVER © J. BROWN, J. JACOBSON, J. BROWN, J. BROWN		Janie O'Neal © J. BROWN, J. JACOBSON	51	55	CALL ME CLAUDE © J. BROWN, J. JACOBSON, J. BROWN, J. BROWN		Brice Yearwood MCA/MCA ALBUM OUT
29	21	I ALWAYS KNEW THAT BEST © J. BROWN, J. JACOBSON, J. BROWN, J. BROWN		Crych Thomas CAPITO, ALBUM OUT	49	49	WHAT DO YOU SEE © J. BROWN, J. JACOBSON, J. BROWN, J. BROWN		Sammy Davis ONE STREET MUSIC ALBUM OUT
30	30	I SHOULD BE SLEEPING © J. BROWN, J. JACOBSON, J. BROWN, J. BROWN		Emerson Drive AMERICA/MCA ALBUM OUT	30	58	TO QUOTE SHAKESPEARE © J. BROWN, J. JACOBSON, J. BROWN, J. BROWN		The Clark Family Experience AMERICA/MCA ALBUM OUT

● Records showing an increase in detections over the previous week, regardless of chart movement. Airplay awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. Titles below the top 20 are removed from the chart after 20 weeks. ◆ Videoclip availability. Catalog number is for CD Single, or Vinyl Single if CD Single is unavailable. ◆ \*D Single available ◆ D2 Single available ◆ CD Max-Single available ◆ Cassette Single available ◆ Vinyl Max-Single available ◆ Vinyl Single available ◆ Cassette Max-Single available. ©2002, VNU Business Media, Inc. All rights reserved.

## Billboard TOP COUNTRY SINGLES SALES

LAST WEEK	THIS WEEK	ARTIST	LAST WEEK	THIS WEEK	ARTIST
		<b>TITLE</b> (IMPORT & EXPORT) (DISTRIBUTING LABEL)			<b>TITLE</b> (IMPORT & EXPORT) (DISTRIBUTING LABEL)
1	1	WHERE THE STARS AND STRIPES AND THE FLAG FLY (ONE STREET RECORDS/STREET) Aaron Tippin	14	14	GIRL IN LOVE (J&R/REUNION) Reba McEntire
2	2	GOD BLESS THE USA (J&R/REUNION) Kenny Rogers	15	15	ROCKY TOP '76 (CEA/REUNION) Nashville
3	3	BUT I DO LOVE YOU, YOU'VE GOT THE MOONLIGHT (J&R/REUNION) Aaron Tippin	16	16	UNBROKEN BY YOU (ONE STREET RECORDS/STREET) Aaron Tippin
4	4	AMERICA WILL ALWAYS STAND (J&R/REUNION) Nashville	17	17	POUR ME (J&R/REUNION) Nashville
5	5	AND BLESSING (J&R/REUNION) Nashville	18	18	LOVE IS ENOUGH (J&R/REUNION) Nashville
6	6	CALL ME CAUS'Z YOU SANTA CLAUS (CAPRI) Garth Brooks	19	19	AUSTIN (J&R/REUNION) Nashville
7	7	THE CHRISTMAS SHOES (J&R/REUNION) Nashville	20	20	SIMPLE LIFE (J&R/REUNION) Nashville
8	8	ANYTHING IN THE WATER (J&R/REUNION) Nashville	21	21	HOW DO YOU LIKE ME NOW? (J&R/REUNION) Nashville
9	9	THE WAY YOU LOVE ME (J&R/REUNION) Nashville	22	22	NIGHT DISAPPEAR WITH YOU (J&R/REUNION) Nashville
10	10	HOW DO YOU LOVE A (J&R/REUNION) Nashville	23	23	COME A LITTLE CLOSER (J&R/REUNION) Nashville
11	11	A NIGHT LIKE THE NIGHT (J&R/REUNION) Nashville	24	24	OKLAHOMA/WARM & FUZZY (J&R/REUNION) Nashville
12	12		25	25	DIDN'T WE LOVE (J&R/REUNION) Nashville

Records with the greatest sales gains this week: ● *Persepolis* by Sade (Atlantic) (RCA) certification for net shipment of 500,000 album units (Gold) ▲ *Y&Y* by Yanni (Platinum) with certified



# Notas

**PATIENCE:** Sometimes, good things do come to those who wait. Take the second pressing of *Pura Mi Amor*, the latest album from **Priscilla y sus Balas de Plata**. Due out this month, it will include "Sobrevivo," a Spanish version of the *Destiny's Child* hit "Survivor." According to bandleader **Priscilla País**, authorization to release the Spanish adaptation wasn't obtained until after *Pura Mi Amor* went on sale last Nov.



PRISCILLA Y SUS BALAS DE PLATA

ember, so producers had to hold her group's version of the new pressing. "We already recorded it, and I have done the video," País says. "We shot the video in Monterrey [Mexico], and it has elaborate choreography, which is something we haven't done before."

**A LATIN ALTERNATIVE:** New Jersey-based rock en español production company FMF Promotions has announced a partnership with the Programming Group to promote alternative Latin music in retail stores. The Programming Group produces the Instore Sports Network, a closed-circuit video service that broadcasts music and sports programming to retailers in the U.S. and Puerto Rico. As of December 2001, FMF has been providing the service with a two-hour reel of Latin rock and pop videos that alternate throughout the day with English-language videos. FMF's participation kicked off in 50 Foot Locker stores throughout the U.S. and Puerto Rico, where videos are shown on video walls throughout the day.

"We're testing with 50 stores to gauge reaction," says FMF's Fazzari, who has signed a six-month partnership which will be up for renewal in July. "Based on the reaction, they'll hopefully expand. In this programming, you have everything from **Christian Castro** to **Gentiliana**. I even programmed *banda* video, so it's not only rock. We want to engage the people who come into the store and see the recent artists that are little-known here. Something like taking MTV Latin

no or MTV S to Foot Locker."

**MUSICAL PALETTE:** Diosa Latin Music has announced that three of its artists—**El Poder del Norte**, **Palomo**, and **Libreración**—will record tracks for the soundtrack of *Frida*, the film starring **Salma Hayek** based on the life of Mexican painter **Frida Kahlo**. *El Poder del Norte* recorded "Lágrimas," *Palomo* recorded "El Antifaz," and *Libreración* recorded "Viva la Vida." The film will be released in April.

**FROM ONE MEDIUM TO ANOTHER:** Music writer **Ernesto Lechner** has been tapped to co-write the autobiography of **Renán Almendárez Coello** with the popular Los Angeles-based rock personality. Better-known as "El Cucuy de la Mañana," Almendárez Coello, whose syndicated morning show on Nueva 107.5 FM has consistently topped Arbitron ratings for the past four years, also hit the *Billboard* charts earlier this year with an album of poems set to music.

The book will be published by Rayo, a new HarperCollins imprint specialising in Latin American titles. It will be printed in English and Spanish. Lechner, who describes Almendárez Coello's life story as "something out of a **García Márquez** book," traveled with the radio personality to El Salvador and then his native Honduras last December. There, Almendárez Coello was honored for having raised more than \$1.7 million for the victims of the January 2001 Honduras earthquake. More than 400 homes were built with the money.

**NEW LABEL:** Producer/singer **Carlos Daniel Ochaz** has launched a new record label, 226 Records, based out of West Palm Beach, Fla. The label will have its own publishing division, as well as a marketing and promotions arm that organizes and books special events. Artists signed to the label include **Carlos Daniel Ochaz**, **Armando Noriega**, and **Jesús Hernández y Tópica Valenta**.

**SMALL WONDER:** Singer **Denise González**, who portrayed Selena in her girlhood in the touring musical production based on the late singer's life, will be touring with *Cirque du Soleil's* *Quidam* show for one year starting this month. González will play Zoe, the show's main character and will sing in French and possibly also in English. "This will be like a musical show," she says. González, at 13 years old has already released an indie jazz album.

# LATIN

## Prisioneros Consider A Comeback

BY SERGIO FORTUNO

**SANTIAGO, Chile**—After two sold-out performances last Nov. 30-Dec. 1 at Santiago's Estadio Nacional, Chile's biggest arena, newly reunited rock group **Los Prisioneros** are now deciding whether to call it quits or take up several offers presented to them by different players in the local music and entertainment industry.

Coming together after a 10-year hiatus, the trio certainly is a tempting act. It attracted a total of 125,000 people to its recent shows—an unprecedented number for a Chilean outfit—and the combined sales of its discography amount to more than 730,000 units.

While none of these offers has yet been accepted, the group could say yes at any moment. Spurred by the reunion shows and the possibility of future activities, **Los Prisioneros** and their manager, **Carlos Fonseca**, formed a partnership called **Los Prisioneros Producciones Artísticas**, through which they promote themselves. This company, Fonseca says, will eventually release material for a live album from the two recent shows, as well as an album of new songs.

Record labels are also interested in releasing **Los Prisioneros'** music. Warner Music Chile is one of the companies that has made formal overtures. Its managing director, **Alfonso Carbone**, was the first to try to lure the trio to play his country, Uruguay, in 1986. Now he wants the group to cut new songs for his label.

"If this remains as only two nights of nostalgia, that's all it will be," Carbone says. "I'd agree if they release a live album independently, but they'll need a record company for the future."

CMI Chile owns the entire **Prisioneros** catalog and has already opted to capitalize upon the impact of their reunion with the release of a new greatest-hits compilation, *Antología*. Another EMI product, the live compilation *El Casol Pirata* that was released last year, was decisive in bringing **Los Prisioneros** back together.

"The recordings there are taken from tapes just mixed in stereo," drummer Miguel Tapia says. "At the time, they were not processed through a multi-track console. That's why we're going for the live feel. [The title means] the bootleg cassette." Then, last year, Carlos [Fonseca] suggested we do a good live album, something we never did in our career."

Tapia, lead singer **Jorge González**, and guitarist **Claudio Narea** agreed. "I thought the same thing at first. But everyone was so excited at the prospect. I had to say I was excited too. But then, [if you had] heard them sing in Spanish, you would have been surprised. Because I was able to take them to my territory. It would have worked."

Was making the *Unplugged* album a totally different experience for you? It's changed me a lot. It's reinforced some of the ideas I had about making music like this. I've realized that in the end, there's a lot of danger in recording studios. You have so



LOS PRISIONEROS

Though they arguably remain the most popular Chilean rock act, business was never good for **Los Prisioneros**. Internal problems (guitarist **Claudio Narea** abandoned the group in 1989), technically bad shows, fruitless investments to export the band

to other Latin American countries, and the censorship of the military government led by **Augusto Pinochet** conspired against the group's finances in the '80s.

"We decided to stop [in 1991] out of frustration," Tapia says. "We had done pretty well, but, really, we wanted to conquer the world."

During the press conference to announce their reunion, González remembered that he never could be pleased with the sound of his group onstage. At the end of the second show at the Estadio Nacional, his face showed that now he could finally enjoy playing live. "We should play more," he said, smiling to an audience of old and new fans as he left the stage. "We'll think about it."

## Six Questions With Singer Alejandro Sanz

BY LEILA COBO

**MIAMI**—Alejandro Sanz finished his year with four Latin Grammys, a successful *MTV Unplugged* album, a lucrative publishing deal with Warner/Chappell, and a new baby girl. Perhaps his only mishap was the failed Latin Grammy awards show, where he was scheduled to perform with **Destiny's Child**.

You recorded a duet with the **Corrs** earlier this year. You say you did so because it felt musically natural and organic. Did it turn out that way?

Well, musically speaking, yes. But then the actual making of it wasn't as organic, because we couldn't get together in the studio. People want us to do mostly great things, but then there's no time to do them. It's a great contradiction, because if we don't have time for music, what do we have time for?

I would not have thought **Alejandro Sanz** and **Destiny's Child** would be an organic match... I thought the same thing at first. But everyone was so excited at the prospect. I had to say I was excited too. But then, [if you had] heard them sing in Spanish, you would have been surprised. Because I was able to take them to my territory. It would have worked.

Was making the *Unplugged* album a totally different experience for you? It's changed me a lot. It's reinforced some of the ideas I had about making music like this. I've realized that in the end, there's a lot of danger in recording studios. You have so

many possibilities and so much time with those machines. And then when you play live and make mistakes, you realize how much heart the songs have. I would say, "Don't fix that, don't fix that!"

Maybe when you have too much time in the studio, you think things over too much?

[His Grammy award-winning album] *El Alma Al Aire* had one week too many of production. Before we mixed it, the album was ready.

What happened? Well, we messed with it a bit. The real inspiration is knowing when to stop. I've found that out through my painting. I'll be painting, and now, when the painting is ready, I'm starting to stop when I have to. But the impulse is to continue, because you're enjoying it, you're seeing it, and you want to continue to be part of the project. You don't want to get separated because you're part of the work of art, and in that moment, you're as beautiful as the work of art.

Your songs don't follow a traditional pop format. Among other things, they use a lot of jazz chords. Why?

I don't know the names of the chords. What I try to do is sound precisely the way it should sound. I don't think I do pop. Every time I do a song, even a ballad, I think of flamenco. I think "How would this sound in the voice of Camarón [de la Isla]?" and I look for a flamenco chord, paint a drawing, and describe precisely the way you expect a certain chord in a certain place, I change it.

## 6 Questions



SANZ

WEEK	LAST WEEK	MOVIES	TITLE PRODUCER(S) / SONGWRITER(S)	IMPRINT/COMPOSITION LABELS	ARTIST	WEEK
1	1	74	<b>TANTITA PENA</b> J. Bland / J. Bland / J. Bland	3	<b>Alfonso Fernandez</b>	1
2	2	7	<b>DEJAME ENTRAR</b> J. Bland / J. Bland / J. Bland	3	<b>Carlos Vives</b>	2
3	3	7	<b>SUERTE</b> J. Bland / J. Bland / J. Bland	3	<b>Shakira</b>	3
4	4	7	<b>NO ME CONOCES AUN</b> J. Bland / J. Bland / J. Bland	3	<b>Peluche</b>	4
5	5	12	<b>COMO DUELE</b> J. Bland / J. Bland / J. Bland	3	<b>Luis Miguel</b>	5
6	6	7	<b>USTED SI ME LLEVO LA VIDA</b> J. Bland / J. Bland / J. Bland	3	<b>Alexander Pons</b>	6
7	7	5	<b>HEROJE</b> J. Bland / J. Bland / J. Bland	3	<b>Enrique Iglesias</b>	7
8	8	7	<b>COMO SE CURIA UNA HERIDA</b> J. Bland / J. Bland / J. Bland	3	<b>Juli Velazquez</b>	8
9	9	11	<b>CELOS</b> J. Bland / J. Bland / J. Bland	3	<b>Mani Anthony</b>	9
10	10	7	<b>YO QUERIA</b> J. Bland / J. Bland / J. Bland	3	<b>Cristian</b>	10
11	11	16	<b>VOLVERE JUNTO A TI</b> J. Bland / J. Bland / J. Bland	3	<b>Laura Pausani</b>	11
12	12	17	<b>INOCENTE POBRE AMIGO</b> J. Bland / J. Bland / J. Bland	3	<b>Juan Gabriel</b>	12
13	13	17	<b>LA AGARRO BAJANDO</b> J. Bland / J. Bland / J. Bland	3	<b>Gilberto Santa Rosa</b>	13
14	14	18	<b>ESTAS QUE TI PIELAS</b> J. Bland / J. Bland / J. Bland	3	<b>Emmanuel</b>	14
15	15	13	<b>HUELO A SOLEDAD</b> J. Bland / J. Bland / J. Bland	3	<b>Juan Gabriel</b>	15
16	16	8	<b>PROMESAS</b> J. Bland / J. Bland / J. Bland	3	<b>Los Tucanes de Tijuana</b>	16
17	17	25	<b>SE QUE ME VAS A DEJAR</b> J. Bland / J. Bland / J. Bland	3	<b>Marco Antonio Solis</b>	17
18	18	24	<b>SALADO</b> J. Bland / J. Bland / J. Bland	3	<b>Papa Aguilar</b>	18
19	19	14	<b>CADA VEZ TE EXTRANEO MAS</b> J. Bland / J. Bland / J. Bland	3	<b>Baldy El Records</b>	19
20	20	26	<b>ME VAS A EXTRANAR</b> J. Bland / J. Bland / J. Bland	3	<b>Papa Aguilar</b>	20
21	21	24	<b>EL PRIMERO TONTO</b> J. Bland / J. Bland / J. Bland	3	<b>Juan Sebastian</b>	21
22	22	21	<b>EN LA MISMA CAMA</b> J. Bland / J. Bland / J. Bland	3	<b>Liberman</b>	22
23	23	19	<b>Y SOLO SE ME OCURRE AMARTE</b> J. Bland / J. Bland / J. Bland	3	<b>Alejandro Sanz</b>	23
24	24	29	<b>DE RAMA EN RAMA</b> J. Bland / J. Bland / J. Bland	3	<b>Los Tigres del Norte</b>	24
25	25	39	<b>SI TU SUPERAS</b> J. Bland / J. Bland / J. Bland	3	<b>Los Temerarios</b>	25
26	26	22	<b>NO SE VIVIR SIN TI</b> J. Bland / J. Bland / J. Bland	3	<b>Conjunto Primavera</b>	26
27	27	38	<b>FLOR SIN RETONO</b> J. Bland / J. Bland / J. Bland	3	<b>Charlie Zaa</b>	27
28	28	32	<b>SUFRIENDO A SOLAS</b> J. Bland / J. Bland / J. Bland	3	<b>Lupillo Rivera</b>	28
29	29	30	<b>DE VERDAD</b> J. Bland / J. Bland / J. Bland	3	<b>Alejandro Garmy</b>	29
30	30	23	<b>VAS A SUFRIR</b> J. Bland / J. Bland / J. Bland	3	<b>Grupos Beybats</b>	30
31	31	31	<b>TAN FACIL QUE HUBIERA SIDO</b> J. Bland / J. Bland / J. Bland	3	<b>Vicente Fernandez</b>	31
32	32	40	<b>PA'RA QUE O' PARA MAL</b> J. Bland / J. Bland / J. Bland	3	<b>Padre Fernandez</b>	32
33	33	20	<b>RESUMIENDO</b> J. Bland / J. Bland / J. Bland	3	<b>Ricardo Montaner</b>	33
34	34	36	<b>PEQUEÑA AMANTE</b> J. Bland / J. Bland / J. Bland	3	<b>El Poder del Norte</b>	34
35	35	40	<b>SOLO A TU LADO QUIERO VIVIR</b> J. Bland / J. Bland / J. Bland	3	<b>Jaya Y</b>	35
36	36	—	<b>DME</b> J. Bland / J. Bland / J. Bland	3	<b>Jaime Cam</b>	36
37	37	—	<b>HOT SHOT DEBUT</b>	3	<b>Limit 21</b>	37
38	38	29	<b>QUE SERA DE TI</b> J. Bland / J. Bland / J. Bland	3	<b>Malina Lou</b>	38
39	39	42	<b>UNA MUJER COMO TU</b> J. Bland / J. Bland / J. Bland	3	<b>Los Rieleros del Norte</b>	39
40	40	37	<b>MENTEMME</b> J. Bland / J. Bland / J. Bland	3	<b>Diga Tano</b>	40
41	41	—	<b>SERA PORQUE TE ME</b> J. Bland / J. Bland / J. Bland	3	<b>A.B. Quintanilla Y Los Cam</b>	41
42	42	—	<b>COMO PUEDISTE</b> J. Bland / J. Bland / J. Bland	3	<b>Los Tigres del Norte</b>	42
43	43	—	<b>SAL DE LA CAMA</b> J. Bland / J. Bland / J. Bland	3	<b>Juan Negrean</b>	43
44	44	47	<b>PO'R TU PLACER</b> J. Bland / J. Bland / J. Bland	3	<b>Frankie Reyes</b>	44
45	45	41	<b>DERECHO A LA VIDA</b> J. Bland / J. Bland / J. Bland	3	<b>Conjunto Primavera</b>	45
46	46	—	<b>TUS CARTAS</b> J. Bland / J. Bland / J. Bland	3	<b>Castillon De Armas Macias</b>	46
47	47	—	<b>ME VOLVI A ACORDAR DE TI</b> J. Bland / J. Bland / J. Bland	3	<b>Los Angeles De Charly</b>	47
48	48	—	<b>TE QUIERO MUCHO</b> J. Bland / J. Bland / J. Bland	3	<b>El Cuente Y Si No Tiene Sento</b>	48

50	56	—	28	<b>EL AYUDANTE</b> <small>PIRAMEER INC. EL TORCADO</small>	<small>END LATIN</small> <b>Vicente Fernandez</b> <small>SONY DISCOS</small>	5
----	----	---	----	---	--	---

Compiled from a national sample of surveys supplied by Broadcast Data Systems' Radio Track service. A panel of 80 stations (30 Latin pop, 10 Tropical, 10 Regional Mexican and 30 other formats) is surveyed weekly. The chart is based on the number of copies of each record sold in the week ending the date shown. Records that enter the chart for the first time are marked with an asterisk. Records that re-enter the chart after having been out for a previous week, regardless of chart movement. A record which has been in the chart for more than 20 weeks will generally not re-enter the chart, even if it returns an increase in audience. Greatest Greatest indicates only with largest audience growth. If two records are tied in audience size, the record being played more stations is placed first. Records below the top 30 are removed from the chart after 36 weeks. **Widespread appeal:** C3602, VNU Business Media.

## LATIN POP AIRPLAY

[illegible]**TROPICAL/SALSA AIRPLAY**

WEEK	DATE	TITLE ARTIST PROMOTION LABEL	ARTIST	LAST WEEK	TITLE ARTIST PROMOTION LABEL	ARTIST
1	12/01/2011	2 COLOS LA VOZ DE LOS COLOMBIANOS	MAIC VENTURA	21	1 CAMBIO DE BIBE ALEX GONZALEZ	ALEX GONZALEZ
2	19/01/2011	1 LA ALABAMA BELLANOS LA ALABAMA BELLANOS	OLIVIERO BELLANOS	18	16 DAME UNA OPORTUNIDAD JOSEPH PORELLA	JOSEPH PORELLA
3	26/01/2011	3 DE JAMIL ESTRELLAS DE JAMIL ESTRELLAS	CARLA VIGIL	19	17 TAYLOR PAPA ALEJANDRO ESTRELLAS	ALEJANDRO ESTRELLAS
4	02/02/2011	5 ALICIA REYES BATA ALICIA REYES BATA	LEON T. D.	14	15 TULO DE MI OCHO AMANTE RICARDO NUNEZ	RICARDO NUNEZ
5	09/02/2011	4 PAPA GARCIA PAPA GARCIA	PAPA GARCIA	13	14 LA VIDA DE LA GABALA MAYOR VIGIL	MAYOR VIGIL
6	16/02/2011	6 SIN PAPA DE COLOMBIA PAPA GARCIA	RICARDO NUNEZ	12	13 LA VIDA DE MI OCHO AMANTE MAYOR VIGIL	MAYOR VIGIL
7	23/02/2011	7 PAPA DE MI OCHO AMANTE PAPA GARCIA	PAPITO PAPA GARCIA	11	12 LA VIDA DE MI OCHO AMANTE MAYOR VIGIL	MAYOR VIGIL
8	01/03/2011	8 COME LA VIDA LORE VIGIL	LORE VIGIL	10	11 CALABO RICARDO NUNEZ	RICARDO NUNEZ
9	08/03/2011	9 CAMBIO DE BIBE LA VOZ DE LOS COLOMBIANOS	FRANCO NUNEZ	9	10 A SI DE LOS VIVO RICARDO NUNEZ	RICARDO NUNEZ
10	15/03/2011	10 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	CHANCE & CHANCE	8	9 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	LA VOZ DE LOS COLOMBIANOS
11	22/03/2011	11 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	CHANCE & CHANCE	7	8 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	LA VOZ DE LOS COLOMBIANOS
12	29/03/2011	12 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	CHANCE & CHANCE	6	7 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	LA VOZ DE LOS COLOMBIANOS
13	05/04/2011	13 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	CHANCE & CHANCE	5	6 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	LA VOZ DE LOS COLOMBIANOS
14	12/04/2011	14 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	CHANCE & CHANCE	4	5 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	LA VOZ DE LOS COLOMBIANOS
15	19/04/2011	15 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	CHANCE & CHANCE	3	4 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	LA VOZ DE LOS COLOMBIANOS
16	26/04/2011	16 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	CHANCE & CHANCE	2	3 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	LA VOZ DE LOS COLOMBIANOS
17	03/05/2011	17 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	CHANCE & CHANCE	1	2 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	LA VOZ DE LOS COLOMBIANOS
18	10/05/2011	18 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	CHANCE & CHANCE	0	1 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	LA VOZ DE LOS COLOMBIANOS
19	17/05/2011	19 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	CHANCE & CHANCE	-1	0 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	LA VOZ DE LOS COLOMBIANOS
20	24/05/2011	20 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	CHANCE & CHANCE	-2	-1 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	LA VOZ DE LOS COLOMBIANOS
21	31/05/2011	21 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	CHANCE & CHANCE	-3	-2 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	LA VOZ DE LOS COLOMBIANOS
22	07/06/2011	22 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	CHANCE & CHANCE	-4	-3 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	LA VOZ DE LOS COLOMBIANOS
23	14/06/2011	23 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	CHANCE & CHANCE	-5	-4 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	LA VOZ DE LOS COLOMBIANOS
24	21/06/2011	24 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	CHANCE & CHANCE	-6	-5 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	LA VOZ DE LOS COLOMBIANOS
25	28/06/2011	25 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	CHANCE & CHANCE	-7	-6 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	LA VOZ DE LOS COLOMBIANOS
26	05/07/2011	26 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	CHANCE & CHANCE	-8	-7 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	LA VOZ DE LOS COLOMBIANOS
27	12/07/2011	27 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	CHANCE & CHANCE	-9	-8 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	LA VOZ DE LOS COLOMBIANOS
28	19/07/2011	28 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	CHANCE & CHANCE	-10	-9 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	LA VOZ DE LOS COLOMBIANOS
29	26/07/2011	29 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	CHANCE & CHANCE	-11	-10 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	LA VOZ DE LOS COLOMBIANOS
30	02/08/2011	30 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	CHANCE & CHANCE	-12	-11 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	LA VOZ DE LOS COLOMBIANOS
31	09/08/2011	31 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	CHANCE & CHANCE	-13	-12 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	LA VOZ DE LOS COLOMBIANOS
32	16/08/2011	32 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	CHANCE & CHANCE	-14	-13 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	LA VOZ DE LOS COLOMBIANOS
33	23/08/2011	33 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	CHANCE & CHANCE	-15	-14 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	LA VOZ DE LOS COLOMBIANOS
34	30/08/2011	34 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	CHANCE & CHANCE	-16	-15 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	LA VOZ DE LOS COLOMBIANOS
35	06/09/2011	35 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	CHANCE & CHANCE	-17	-16 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	LA VOZ DE LOS COLOMBIANOS
36	13/09/2011	36 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	CHANCE & CHANCE	-18	-17 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	LA VOZ DE LOS COLOMBIANOS
37	20/09/2011	37 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	CHANCE & CHANCE	-19	-18 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	LA VOZ DE LOS COLOMBIANOS
38	27/09/2011	38 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	CHANCE & CHANCE	-20	-19 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	LA VOZ DE LOS COLOMBIANOS
39	04/10/2011	39 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	CHANCE & CHANCE	-21	-20 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	LA VOZ DE LOS COLOMBIANOS
40	11/10/2011	40 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	CHANCE & CHANCE	-22	-21 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	LA VOZ DE LOS COLOMBIANOS
41	18/10/2011	41 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	CHANCE & CHANCE	-23	-22 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	LA VOZ DE LOS COLOMBIANOS
42	25/10/2011	42 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	CHANCE & CHANCE	-24	-23 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	LA VOZ DE LOS COLOMBIANOS
43	01/11/2011	43 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	CHANCE & CHANCE	-25	-24 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	LA VOZ DE LOS COLOMBIANOS
44	08/11/2011	44 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	CHANCE & CHANCE	-26	-25 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	LA VOZ DE LOS COLOMBIANOS
45	15/11/2011	45 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	CHANCE & CHANCE	-27	-26 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	LA VOZ DE LOS COLOMBIANOS
46	22/11/2011	46 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	CHANCE & CHANCE	-28	-27 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	LA VOZ DE LOS COLOMBIANOS
47	29/11/2011	47 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	CHANCE & CHANCE	-29	-28 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	LA VOZ DE LOS COLOMBIANOS
48	06/12/2011	48 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	CHANCE & CHANCE	-30	-29 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	LA VOZ DE LOS COLOMBIANOS
49	13/12/2011	49 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	CHANCE & CHANCE	-31	-30 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	LA VOZ DE LOS COLOMBIANOS
50	20/12/2011	50 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	CHANCE & CHANCE	-32	-31 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	LA VOZ DE LOS COLOMBIANOS
51	27/12/2011	51 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	CHANCE & CHANCE	-33	-32 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	LA VOZ DE LOS COLOMBIANOS
52	03/01/2012	52 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	CHANCE & CHANCE	-34	-33 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	LA VOZ DE LOS COLOMBIANOS
53	10/01/2012	53 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	CHANCE & CHANCE	-35	-34 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	LA VOZ DE LOS COLOMBIANOS
54	17/01/2012	54 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	CHANCE & CHANCE	-36	-35 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	LA VOZ DE LOS COLOMBIANOS
55	24/01/2012	55 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	CHANCE & CHANCE	-37	-36 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	LA VOZ DE LOS COLOMBIANOS
56	31/01/2012	56 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	CHANCE & CHANCE	-38	-37 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	LA VOZ DE LOS COLOMBIANOS
57	07/02/2012	57 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	CHANCE & CHANCE	-39	-38 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	LA VOZ DE LOS COLOMBIANOS
58	14/02/2012	58 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	CHANCE & CHANCE	-40	-39 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	LA VOZ DE LOS COLOMBIANOS
59	21/02/2012	59 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	CHANCE & CHANCE	-41	-40 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	LA VOZ DE LOS COLOMBIANOS
60	28/02/2012	60 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	CHANCE & CHANCE	-42	-41 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	LA VOZ DE LOS COLOMBIANOS
61	06/03/2012	61 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	CHANCE & CHANCE	-43	-42 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	LA VOZ DE LOS COLOMBIANOS
62	13/03/2012	62 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	CHANCE & CHANCE	-44	-43 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	LA VOZ DE LOS COLOMBIANOS
63	20/03/2012	63 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	CHANCE & CHANCE	-45	-44 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	LA VOZ DE LOS COLOMBIANOS
64	27/03/2012	64 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	CHANCE & CHANCE	-46	-45 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	LA VOZ DE LOS COLOMBIANOS
65	03/04/2012	65 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	CHANCE & CHANCE	-47	-46 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	LA VOZ DE LOS COLOMBIANOS
66	10/04/2012	66 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	CHANCE & CHANCE	-48	-47 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	LA VOZ DE LOS COLOMBIANOS
67	17/04/2012	67 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	CHANCE & CHANCE	-49	-48 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	LA VOZ DE LOS COLOMBIANOS
68	24/04/2012	68 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	CHANCE & CHANCE	-50	-49 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	LA VOZ DE LOS COLOMBIANOS
69	01/05/2012	69 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	CHANCE & CHANCE	-51	-50 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	LA VOZ DE LOS COLOMBIANOS
70	08/05/2012	70 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	CHANCE & CHANCE	-52	-51 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	LA VOZ DE LOS COLOMBIANOS
71	15/05/2012	71 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	CHANCE & CHANCE	-53	-52 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	LA VOZ DE LOS COLOMBIANOS
72	22/05/2012	72 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	CHANCE & CHANCE	-54	-53 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	LA VOZ DE LOS COLOMBIANOS
73	29/05/2012	73 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	CHANCE & CHANCE	-55	-54 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	LA VOZ DE LOS COLOMBIANOS
74	05/06/2012	74 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	CHANCE & CHANCE	-56	-55 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	LA VOZ DE LOS COLOMBIANOS
75	12/06/2012	75 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	CHANCE & CHANCE	-57	-56 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	LA VOZ DE LOS COLOMBIANOS
76	19/06/2012	76 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	CHANCE & CHANCE	-58	-57 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	LA VOZ DE LOS COLOMBIANOS
77	26/06/2012	77 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	CHANCE & CHANCE	-59	-58 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	LA VOZ DE LOS COLOMBIANOS
78	03/07/2012	78 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	CHANCE & CHANCE	-60	-59 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	LA VOZ DE LOS COLOMBIANOS
79	10/07/2012	79 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	CHANCE & CHANCE	-61	-60 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	LA VOZ DE LOS COLOMBIANOS
80	17/07/2012	80 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	CHANCE & CHANCE	-62	-61 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	LA VOZ DE LOS COLOMBIANOS
81	24/07/2012	81 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	CHANCE & CHANCE	-63	-62 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	LA VOZ DE LOS COLOMBIANOS
82	31/07/2012	82 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	CHANCE & CHANCE	-64	-63 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	LA VOZ DE LOS COLOMBIANOS
83	07/08/2012	83 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	CHANCE & CHANCE	-65	-64 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	LA VOZ DE LOS COLOMBIANOS
84	14/08/2012	84 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	CHANCE & CHANCE	-66	-65 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	LA VOZ DE LOS COLOMBIANOS
85	21/08/2012	85 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	CHANCE & CHANCE	-67	-66 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	LA VOZ DE LOS COLOMBIANOS
86	28/08/2012	86 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	CHANCE & CHANCE	-68	-67 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	LA VOZ DE LOS COLOMBIANOS
87	04/09/2012	87 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	CHANCE & CHANCE	-69	-68 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	LA VOZ DE LOS COLOMBIANOS
88	11/09/2012	88 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	CHANCE & CHANCE	-70	-69 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	LA VOZ DE LOS COLOMBIANOS
89	18/09/2012	89 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	CHANCE & CHANCE	-71	-70 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	LA VOZ DE LOS COLOMBIANOS
90	25/09/2012	90 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	CHANCE & CHANCE	-72	-71 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	LA VOZ DE LOS COLOMBIANOS
91	02/10/2012	91 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	CHANCE & CHANCE	-73	-72 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	LA VOZ DE LOS COLOMBIANOS
92	09/10/2012	92 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	CHANCE & CHANCE	-74	-73 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	LA VOZ DE LOS COLOMBIANOS
93	16/10/2012	93 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	CHANCE & CHANCE	-75	-74 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	LA VOZ DE LOS COLOMBIANOS
94	23/10/2012	94 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	CHANCE & CHANCE	-76	-75 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	LA VOZ DE LOS COLOMBIANOS
95	30/10/2012	95 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	CHANCE & CHANCE	-77	-76 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	LA VOZ DE LOS COLOMBIANOS
96	06/11/2012	96 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	CHANCE & CHANCE	-78	-77 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	LA VOZ DE LOS COLOMBIANOS
97	13/11/2012	97 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	CHANCE & CHANCE	-79	-78 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	LA VOZ DE LOS COLOMBIANOS
98	20/11/2012	98 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	CHANCE & CHANCE	-80	-79 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	LA VOZ DE LOS COLOMBIANOS
99	27/11/2012	99 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	CHANCE & CHANCE	-81	-80 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	LA VOZ DE LOS COLOMBIANOS
100	04/12/2012	100 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	CHANCE & CHANCE	-82	-81 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	LA VOZ DE LOS COLOMBIANOS
101	11/12/2012	101 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	CHANCE & CHANCE	-83	-82 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	LA VOZ DE LOS COLOMBIANOS
102	18/12/2012	102 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	CHANCE & CHANCE	-84	-83 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	LA VOZ DE LOS COLOMBIANOS
103	25/12/2012	103 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	CHANCE & CHANCE	-85	-84 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	LA VOZ DE LOS COLOMBIANOS
104	01/01/2013	104 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	CHANCE & CHANCE	-86	-85 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	LA VOZ DE LOS COLOMBIANOS
105	08/01/2013	105 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	CHANCE & CHANCE	-87	-86 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	LA VOZ DE LOS COLOMBIANOS
106	15/01/2013	106 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	CHANCE & CHANCE	-88	-87 LA VOZ DE LOS COLOMBIANOS LA VOZ DE LOS COLOMBIANOS	LA VOZ DE LOS COLOMBIANOS
107	22					

## REGIONAL MEXICAN AIRPLAY

[illegible]

The most popular singles and tracks compiled from a national sample of Broadcast Data Systems radio playlists.









**SBS Helps Raise Both Funds and Spirits.** Approximately \$400,000 was raised at the benefit concert held by Spanish Broadcasting System (SBS) last month to aid the families of the victims of Sept. 11 and American Airlines flight 587, which crashed Nov. 12 in Queens, N.Y. The Madison Square Garden extravaganza—which included performances by Thalia, Marc Anthony, and Juan Luis Guerra—was co-produced by SBS CEO Raul Alarcón. Emilio Estefan Jr. was in charge of the musical production. Pictured, above left, is singer Jon Secada opening the show together with New York City police and firefighters. Shown below, left, are singers José José and Carlos Vives sharing the stage. Pictured above, from left, are SBS CFO Joe García, Hispanic Federation director Lorraine Cortez-Vazquez, WQSK (La Mega 97.9) New York PD Jorge Mier, WQSK and WPAT (Amor 93.1) New York GM Carey Davis, Alarcón, and SBS New York VP of programming Al Fuentes.



by Steve Graybow

## Jazz Notes.

**A TOUCH OF CLASS:** If no one has yet been credited with saying that nothing ever gets easier, someone should grab that phrase and trademark it right away. As the economy gets tighter, it seems almost inevitable that the concept of art for the sake of art becomes anachronistic. As it relates to music, it is inevitable that opportunities afforded musicians will become less frequent and that the possibility of artists being given the opportunity to release their music commercially just because they have talent will increasingly become a thing of the past.

"Young musicians today still think that if they play well, that is enough to get them a recording deal, and that is just not true anymore," says saxophonist **Walter Beasley**, who teaches a class on smooth jazz and traditional R&B at

1975 Blue Note release) *Pressure Sensitive*, which had a huge influence on me, are not reflected in the smooth jazz often heard today," Beasley says. "Those recordings have too much improvisation and too much of an urban feel for today's tastes." However, rather than complain about how things have changed, Beasley uses classic jazz sides as teaching material, explaining to his students how industry expectations, and therefore the rules for success, have altered.

Beasley thinks that the most important thing he teaches his students is "how to survive." A follower of the teachings of the late educator/philosopher **John Dewey** (1859-1952), Beasley similarly stresses that truth changes with the times and that when truth changes, a curriculum must be developed that deals with the current reality.

In keeping with his own change-with-the-times aesthetic, the musician taught himself how to program and record with Pro Tools and the basics of audio engineering after being bumped from a session at a local recording studio by a rap act who paid the studio upfront to cancel their other clients. "I think it made for a better record," Beasley says, "because becoming self-sufficient allowed me to get in touch with my writing ability and creativity."



his alma mater, the Berklee College of Music in Boston. "At this point, I am deeply concerned that there are diminishing opportunities for up-and-coming musicians. My philosophy is that you cannot be a good musician who knows nothing about the business side of the industry if you want to survive. You need to know more about business than you do actual performance. The paradigm has shifted, and if you want to be successful, you must be prepared."

On his fourth date for *Shanachie*, *Rendezvous* (Jan. 8), Beasley gives several promising young musicians the type of opportunity that has become increasingly rare these days. Former student Abria Smith performs spoken word and shares writing credits with Beasley on the song "I Had a Dream," while the cuts "Things I Do for Love" and "Sweet Nothings" were penned by former students Myron Davis and Kevin Ho, respectively.

Beasley explains, "Along with being an educator and musician comes the responsibility to be a conduit through which my most talented students can enter the record industry."

Recorded at Beasley's home studio, *Rendezvous* respectfully mines the deep urban grooves pioneered by such artists as **Ronnie Laws** and **Jeff Lorber** in the mid-'70s and early '80s. "Elements of albums, such as [Laws'

**NOTEWORTHY:** Vocalist **Nanette Natalie's** *Is Love Enough* (Bonyo Music)—originally released last fall and featuring pianist **Richard Wyands** and flugelhorn player **Warren Vache**—has been picked up by City Hall Distribution for a February release.

**Bela Fleck & the Flecktones** release their first-ever DVD, *Live at the Quick* (Columbia), Feb. 12. The disc and its companion CD feature banjo player **Fleck**, bassist **Virtuoso**, percussionist **Patterson**, and saxophonist **Jeff Coffin** joined by such guest musicians as steel-pan drummer **Andy Narell** and saxophonist **Paul McCandless**. The concert will also air continuously (and for free) on the DirecTV cable channel throughout this month.

Tired of the same old jazz? Try **Lyle Ritz** and **Herb Ohta's** *A Night of Ukulele Jazz* (Flea Market Music, released Dec. 4, 2001), a set of standards performed exclusively on ukuleles. Ritz released two ukulele jazz discs on Verve in the late '50s, *How About Uke* and *50th State Jazz*; Ohta has recorded *Back* compositions performed solo on the ukulele.

**AND:** Jazz at Lincoln Center has named longtime member **Lisa Schiff** chairman of the board. **Lisa** is officer of the After Nine Music label.

## Jazz Comes to Jamaica

It's the 5<sup>th</sup> Annual  
Air Jamaica  
Jazz & Blues Festival



### February 8-10, 2002

**Starring:**  
**Babyface**  
**Carl Thomas**  
**Harry Belafonte**  
**Stephanie Mills**  
**Beres Hammond**

**Bobo Winans**  
**Classico del Son**  
**Karyn White**  
**Monte Alexander**  
**and Many More**



Call 1-800-LOVEBIRD to book your Jazz vacation today.





# SONGWRITERS & PUBLISHERS

## Words & Music



by Jim Bessman

**MAXWELL WANTED:** Experimental theater's **Richard Maxwell** seems to be everywhere lately. His latest play, *Drummer Wanted*, earned glowing notices in *The New York Times* and *The Village Voice*, and the young playwright/songwriter was even featured in *OZ*.

But Maxwell, who has headed the New York City Players theater company since founding it in 1999, has also recently released his second album of self-performed songs from his plays. The songs are performed by the original artists.

The 19-cut *I'm Feeling So Emotional*, on Maxwell's New York City Financial District Record Company label, fol-

lows young drummer, "feels like a **Led Zeppelin** song—something he would listen to." The drummer's mother, with whom he shares a symbiotically dysfunctional relationship, sings "What Can We Do" as "an early '60s rock [song with an] almost Motown sound."

A Fargo, N.D., native who grew up in suburban Chicago, Maxwell has been writing songs since high school. Various influences by the likes of **Elvis Costello**, **Talking Heads**, the **Dead Kennedys**, **Black Flag**, and "that kind of rock that got your ass kicked in suburban Chicago in the early '80s," he played guitar in a high-school rock group called **Ricky & the Croatinis**.

"I had the choice before college of pursuing music and theater. I chose theater but pined for music," says Maxwell, who studied acting at Illinois State University and helped found the Cook County Theater Department company in Chicago. He moved to New York in 1994 and has produced 10 shows since.

But he says he cut his teeth on high-school productions of such classic Broadway musicals as *Oklahoma!* and *Hello, Dolly!* "They must have stuck with me, because my first show with Cook County was a deconstruction of *Oklahoma!*: *Sing Your Lady*, which was at one point the proposed title of *Oklahoma!* I can draw a straight line back to those rehearsals and the passionate arguments about what is theater and wanting to break down the relationship between performer and audience—which continues to inspire me."

Veteran New York guitarist/bassist **Scott Sherratt**, who produced *I'm Feeling So Emotional* and has played music on several Maxwell plays, concurs with the composer/playwright that the songs stand out on their own, independent of the plays.

"I don't have a theater background," Sherratt says, "but I'm constantly amazed by Richard's wonderful sense of melody and structure and how he always comes up with something different."

Sherratt is now set to act as a carnerman in a road show this month of *Batting 2000*, which Maxwell is taking to Minneapolis, Chicago, and Columbus, Ohio. Upon their return, Maxwell, Sherratt, and **Dickey Betts** Band drummer **Frank Lombardi**—who is Sherratt's former **Furious Styles** bandmate and *I'm Feeling So Emotional*'s engineer—will do two February musical gigs in New York City.

Meanwhile, Maxwell is finishing an as-yet-untilled play that will be translated into Dutch and performed in Holland in the fall.



**Messiah Appears Downtown.** The Bottom Line's annual Downtown Messiah has become an eclectic Christmas tradition at the New York City showcase club. This year's Greenwich Village-styled presentation of Handel's oratorio was again directed by singer-songwriter Richard Barone and featured stylists ranging from folk, bluegrass, improvisational jazz, blues, R&B, and rock, as well as choir and chamber orchestra. It was televised in its entirety for the first time on Metro TV and simulcast on WFUV-FM. Pictured backstage, from left, are participants David Johansen, Jane Siberry, and Barone. (Photo: Chuck Pollin)



**Naked Spirit.** Naked Eyes founding member Peter Byrne has signed a multi-year publishing deal with Spirit Music Group. Byrne's catalog includes such hits as "Promises, Promises," "What! In the Name of Love," and "When the Lights Go Out." Pictured at the signing in Los Angeles, from left, are Spirit Music Group president Mark Fried and Byrne.



**Ballard Offers Hope.** Universal Music Publishing producer/songwriter Glen Ballard and his wife, Lily, recently hosted the first annual Songs of Hope Celebrity Sheet Music Auction at their home in Los Angeles. The event drew nearly 200 music industry executives and top songwriters and raised almost \$90,000 for City of Hope. Pictured at Ballard's residence, from left, are City of Hope executive board president and Zomba Group senior VP of West Coast operations Neil Portnow, Ballard, City of Hope 2001 publishing chair and Universal Music Publishing Group Worldwide president David Remar, entertainment lawyer Donald S. Passman, and Universal Music Group president/COO Zach Horowitz.



**Sanz Signs With Warner/Chappell.** WEA Latina artist Alejandro Sanz has signed a worldwide publishing agreement with Warner/Chappell Music covering his entire catalog of songs from his publishing company, Gazul Productions. Sanz—whose songs have been cut by the likes of Ricky Martin, Julio Iglesias, and Malú—won four Latin Grammys for his album *El Alma Al Aire*, including album of the year. His latest disc is *MTV Unplugged*. Pictured at the signing, from left, are Warner/Chappell Music Spain's managing director Alvaro DeTorres, Sanz, and Warner/Chappell Music chairman/CEO Les Bider.



**SESAC's Celebration.** Songwriters, publishers, industry execs, and press representatives crowded into Santa Monica's Buffalo Club for SESAC's annual holiday party. Pictured, from left, are SESAC's Pat Rogers, Disney Music Publishing's Susan Borgeson, drummer/producer Russ Kunkel, and SESAC's Stephanie Hall and Dennis Lord.



**Songwriter Showcase Hits 40.** The Songwriters Hall of Fame (SHOF) and the National Academy of Popular Music (NAPM) recently sponsored their 40th Songwriter Showcase since debuting the series in November 1990. The New York City event featured six writer/artists and two songwriting teams selected from 141 NAPM member submissions. Pictured standing, from left, are Amy Speace, Ron Inari, SHOF managing director April Anderson, SHOF projects director Bob Leone, Dor Laka, Sherry Stearn, and David Stereo. Pictured seated, from left, are Vince Donohue, Victoria Lavington and Rebekah Ashford of Molly Pitcher, Dave Goldmann, and Carla Hall.



MAXWELL

lows 1999's *Shorttimes* and features underproduced songs from *Drummer Wanted*, as well as its preceding plays *Cave Man* and *Boating 2000*.

"The title is very literal," the BMI writer says of his new disc. "I'm shocked at how emotional the songs are, but maybe because when they're out of context they have even more value. The emotionality of the songs without the surrounding play makes a direct connection to the accumulated sentiment—I think."

Still, Maxwell's songs were written specifically for his plays, which have earned him comparisons with **Bertolt Brecht**, **David Mamet**, and **Sam Shepard**.

"I've always considered my shows musicals, even though they don't fit the traditional form, because musical show songs reveal things about characters that text doesn't," Maxwell continues. "In my plays, the songs allow the characters to express certain aspects that aren't otherwise shown. They can be very immediate and emotional because music is emotional—not like text."

Maxwell's songs, he notes, are "genre-based." Using the one-act, two-character *Drummer Wanted* as an example, he explains that the song "Overdrive," which is sung by the shut-

# Composer David Rice Brings Poignancy to Holiday Program

BY CHRISTOPHER WALSH

WASHINGTON, D.C.—The poignancy of the just-concluded holiday season was aptly summarized with the performance, airing on the TNT network in December, of "Christmas (For the Ones You Leave Behind)" by Mandy Moore and composer/producer David Rice. Along with artists Tony Bennett, Usher, and Charlotte Church, Moore and Rice performed the new song for the Dec. 9 taping of *Christmas in Washington*, attended by the President and First Lady. In this melancholy season, Rice explains, he was inspired to create something more meaningful than initially intended.

"Mandy got an invitation to perform at *Christmas in Washington*," says Rice, who co-wrote and produced "Your Face" and "Turn the Clock Around" from Moore's *I Wanna Be With You and Mandy Moore*, respectively. "I had been working on a Christmas song for her already, at her request. But once this event came about, I felt that the

song I had been working on wasn't really appropriate. This was before Sept. 11, and it just had a different mood altogether."

*'I think [the song] wound up being an honest description of the way a lot of people may be feeling this Christmas.'*

—DAVID RICE

In a 10-minute burst of inspiration, Rice wrote "Christmas (For the Ones You Leave Behind)" in his backyard, later recording the song in his home studio. "That's what got the producers of the concert interested in using it," he adds.

Rice's studio is based around a Macintosh G4 running Cubase soft-

ware; he is partial to a Yamaha CP70 electric piano, he adds. "A basic home studio setup, but I get good results. I use Cubase mainly because I do a lot of software synth stuff and sequencing. That's basically the heart of it."

For the recording, engineer Joe Chiccarelli tracked Moore's vocal with an Audio-Technica 4060 microphone through a Neve 1073 preamplifier, Universal Audio LA-2A compressor/limiter, and Lucid 24-bit A/D converter. Engineer Richard Dodd recorded cellist Eric Gorfain, and Rice played an Ovation 12-string acoustic guitar (switching to an Ovation Adams graphite-top 12-string for the performance).

"The 4060 sounded great," Rice says. "I just like it for female vocals. It gets a nice top end, it's really smooth. And the Adams was a profoundly beautiful guitar."

"I think it wound up being an honest description," Rice adds, "of the way a lot of people may be feeling this Christmas."



by Christopher Walsh

## Studio Monitor

**DR. SWEDEN AND SIR DUKE:** Revered engineer Bruce Swedien says his ephiphany came at 23 years of age, during a session with Duke Ellington at Universal Recording Studios in Chicago. "Music came out of every pore in his body," Swedien remembers. "Man, that guy just turned my life around."

Addressing an enthralled Society of Professional Audio Recording Services (SPARS) group on the eve of the 11th Audio Engineering Society

issuing of the long-anticipated *Invisible* but also a prestigious honor bestowed upon the American of Swedish descent.

During a Nov. 10 ceremony in Luleå, Sweden, the five-time Grammy winner was presented—under ruling of King Carl XVI Gustaf—with the honorary doctor of philosophy degree from Luleå University of Technology. Swedien is the first in the music industry to receive this honor.

"It was an indescribable feeling," Swedien says. "There were 400 people from the university involved. A big deal, in a cathedral—a big brass ensemble, choir, pipe organ. The morning, we danced until 4 in the morning. I still haven't come down."

Swedien's enthusiasm for his work has been lovingly applied to recordings such as Jones' *The Duke, Back on the Block*, and Q's *Juke Joint*, the latter two taking best engineered recordings Grammys; Jackson's *Thriller*, *Bad*, and *Dangerous* albums account for three more Grammys in the category.



SWEDEN

Convention in New York City. Swedien eloquently detailed experiences with Ellington as well as Count Basie, Sarah Vaughan, and others. With these heartfelt remarks, he capped an eventful 2001, a year which saw the release of Michael Jackson's *Invisible*, Swedien's eighth project with the artist.

From the *Four Seasons* "Big Girls Don't Cry" (his first of 13 Grammy nominations, in 1962), to Jackson's *Thriller*—which is one of the best-selling albums in the history of recorded music—and *Invisible*, Ellington's lasting impact on Swedien is unmistakable. "Duke Ellington was absolutely incredible," he recalls. "I get chills thinking about those days."

"Being a Swede [born and raised in] Minnesota, I was taught to keep everything low-key. As a youngster, you're taught, 'Don't get too excited, don't make waves.' But that didn't agree with anything that was in my heart."

"I met Duke in '57 or '58 and Quincy [Jones] in 1959. I was lucky: I got to work with Billy Strayhorn, Woody Herman, Jack Teagarden. But Duke Ellington was the guy. I don't know if he saw something in me for the future or what it was, but we would sit and talk. I'd always loved what I do, but it disappeared time with Duke. It just dawned on me [that] it's OK to love what you do. There's nothing wrong with that."

Swedien's year not only saw the

Convention in New York City. Swedien eloquently detailed experiences with Ellington as well as Count Basie, Sarah Vaughan, and others. With these heartfelt remarks, he capped an eventful 2001, a year which saw the release of Michael Jackson's *Invisible*, Swedien's eighth project with the artist.

"From the *Four Seasons* "Big Girls Don't Cry" (his first of 13 Grammy nominations, in 1962), to Jackson's *Thriller*—which is one of the best-selling albums in the history of recorded music—and *Invisible*, Ellington's lasting impact on Swedien is unmistakable. "Duke Ellington was absolutely incredible," he recalls. "I get chills thinking about those days."

"Being a Swede [born and raised in] Minnesota, I was taught to keep everything low-key. As a youngster, you're taught, 'Don't get too excited, don't make waves.' But that didn't agree with anything that was in my heart."

"I met Duke in '57 or '58 and Quincy [Jones] in 1959. I was lucky: I got to work with Billy Strayhorn, Woody Herman, Jack Teagarden. But Duke Ellington was the guy. I don't know if he saw something in me for the future or what it was, but we would sit and talk. I'd always loved what I do, but it disappeared time with Duke. It just dawned on me [that] it's OK to love what you do. There's nothing wrong with that."

## JANUARY 12, 2002 Billboard PRODUCTION CREDITS

### BILLBOARD'S NO. 1 SINGLES (JANUARY 5, 2002)

CATEGORY	HOT 100	R&B	COUNTRY	MAINSTREAM ROCK	MODERN ROCK
ARTIST Title Producer (Label)	<b>HOW YOU REMIND ME</b> Blink-182 J. Rock (Geffen)	<b>ALWAYS ON TIME</b> Ja Rule featuring Ashanti J. Rock (A&M)	<b>WHERE WERE YOU</b> ON THE NIGHT THE WORLD STOPPED TURNING Alan Jackson K. Sheehan (Arista Nashville)	<b>MY SACRIFICE</b> Creed A. Rodden, K. Kahney, Grant (Wind-Up)	<b>IN THE END</b> Linkin Park D. Shriver (Warner Bros.)
RECORDING STUDIO(S) (Location) Engineer(s)	<b>GREENHOUSE</b> Elle Varner, Brian Culbertson Jony May	<b>CRACKHOUSE</b> New York Mikealene Bush	<b>EMERALD TRACKING ROOM</b> (Beverly Hills) John Kufner	<b>J STANLEY PRODUCTIONS ROOM</b> (Cocoa, FL) John Kufner, Kirk Kahney, Grant	<b>NRG</b> (N. Hollywood, CA) Dan Gilman, John Ewing, A. J.
CONSULET(S) GARRIS	<b>SSL 4000 E2</b> Roland ZYP	<b>SSL 900 J</b> SSL 900 J	<b>SSL 900 J</b> SSL 900 J	<b>SSL 4000 E2</b> SSL 4000 E2	<b>SSL 4000 E2</b> SSL 4000 E2
RECORDING(S) MEDIUM	<b>Pro Tools</b> Pro Tools	<b>Pro Tools</b> Pro Tools	<b>Pro Tools</b> Pro Tools	<b>Pro Tools</b> Pro Tools	<b>Pro Tools</b> Pro Tools
MIX DOWN STUDIO(S) (Location) Engineer(s)	<b>AMMOUSE</b> British Columbia Randy Stead	<b>MY FACTORY</b> New York Ivan Gotti, Z. Glen Macintosh	<b>SOUND STATION</b> (Beverly Hills) John Kufner	<b>J STANLEY PRODUCTIONS ROOM</b> (Cocoa, FL) John Kufner, Kirk Kahney, Grant	<b>STREETTRACK</b> (New York) Alec Williams, Steve Davis
CONSULET(S) GARRIS	<b>SSL 4000 E2</b> SSL 4000 E2	<b>SSL 900 J</b> SSL 900 J	<b>SSL 4000 E2</b> SSL 4000 E2	<b>SSL 4000 E2</b> SSL 4000 E2	<b>SSL 4000 E2</b> SSL 4000 E2
RECORDING(S) MEDIUM	<b>Pro Tools</b> Pro Tools	<b>Pro Tools</b> Pro Tools	<b>Pro Tools</b> Pro Tools	<b>Pro Tools</b> Pro Tools	<b>Pro Tools</b> Pro Tools
MIX DOWN STUDIO(S) (Location) Engineer(s)	<b>AMMOUSE</b> British Columbia Randy Stead	<b>MY FACTORY</b> New York Ivan Gotti, Z. Glen Macintosh	<b>SOUND STATION</b> (Beverly Hills) John Kufner	<b>J STANLEY PRODUCTIONS ROOM</b> (Cocoa, FL) John Kufner, Kirk Kahney, Grant	<b>STREETTRACK</b> (New York) Alec Williams, Steve Davis
CONSULET(S) GARRIS	<b>SSL 4000 E2</b> SSL 4000 E2	<b>SSL 900 J</b> SSL 900 J	<b>SSL 4000 E2</b> SSL 4000 E2	<b>SSL 4000 E2</b> SSL 4000 E2	<b>SSL 4000 E2</b> SSL 4000 E2
RECORDING(S) MEDIUM	<b>Pro Tools</b> Pro Tools	<b>Pro Tools</b> Pro Tools	<b>Pro Tools</b> Pro Tools	<b>Pro Tools</b> Pro Tools	<b>Pro Tools</b> Pro Tools
MIX DOWN STUDIO(S) (Location) Engineer(s)	<b>AMMOUSE</b> British Columbia Randy Stead	<b>MY FACTORY</b> New York Ivan Gotti, Z. Glen Macintosh	<b>SOUND STATION</b> (Beverly Hills) John Kufner	<b>J STANLEY PRODUCTIONS ROOM</b> (Cocoa, FL) John Kufner, Kirk Kahney, Grant	<b>STREETTRACK</b> (New York) Alec Williams, Steve Davis
CONSULET(S) GARRIS	<b>SSL 4000 E2</b> SSL 4000 E2	<b>SSL 900 J</b> SSL 900 J	<b>SSL 4000 E2</b> SSL 4000 E2	<b>SSL 4000 E2</b> SSL 4000 E2	<b>SSL 4000 E2</b> SSL 4000 E2
RECORDING(S) MEDIUM	<b>Pro Tools</b> Pro Tools	<b>Pro Tools</b> Pro Tools	<b>Pro Tools</b> Pro Tools	<b>Pro Tools</b> Pro Tools	<b>Pro Tools</b> Pro Tools
MIX DOWN STUDIO(S) (Location) Engineer(s)	<b>AMMOUSE</b> British Columbia Randy Stead	<b>MY FACTORY</b> New York Ivan Gotti, Z. Glen Macintosh	<b>SOUND STATION</b> (Beverly Hills) John Kufner	<b>J STANLEY PRODUCTIONS ROOM</b> (Cocoa, FL) John Kufner, Kirk Kahney, Grant	<b>STREETTRACK</b> (New York) Alec Williams, Steve Davis
CONSULET(S) GARRIS	<b>SSL 4000 E2</b> SSL 4000 E2	<b>SSL 900 J</b> SSL 900 J	<b>SSL 4000 E2</b> SSL 4000 E2	<b>SSL 4000 E2</b> SSL 4000 E2	<b>SSL 4000 E2</b> SSL 4000 E2
RECORDING(S) MEDIUM	<b>Pro Tools</b> Pro Tools	<b>Pro Tools</b> Pro Tools	<b>Pro Tools</b> Pro Tools	<b>Pro Tools</b> Pro Tools	<b>Pro Tools</b> Pro Tools
MIX DOWN STUDIO(S) (Location) Engineer(s)	<b>AMMOUSE</b> British Columbia Randy Stead	<b>MY FACTORY</b> New York Ivan Gotti, Z. Glen Macintosh	<b>SOUND STATION</b> (Beverly Hills) John Kufner	<b>J STANLEY PRODUCTIONS ROOM</b> (Cocoa, FL) John Kufner, Kirk Kahney, Grant	<b>STREETTRACK</b> (New York) Alec Williams, Steve Davis
CONSULET(S) GARRIS	<b>SSL 4000 E2</b> SSL 4000 E2	<b>SSL 900 J</b> SSL 900 J	<b>SSL 4000 E2</b> SSL 4000 E2	<b>SSL 4000 E2</b> SSL 4000 E2	<b>SSL 4000 E2</b> SSL 4000 E2
RECORDING(S) MEDIUM	<b>Pro Tools</b> Pro Tools	<b>Pro Tools</b> Pro Tools	<b>Pro Tools</b> Pro Tools	<b>Pro Tools</b> Pro Tools	<b>Pro Tools</b> Pro Tools
MIX DOWN STUDIO(S) (Location) Engineer(s)	<b>AMMOUSE</b> British Columbia Randy Stead	<b>MY FACTORY</b> New York Ivan Gotti, Z. Glen Macintosh	<b>SOUND STATION</b> (Beverly Hills) John Kufner	<b>J STANLEY PRODUCTIONS ROOM</b> (Cocoa, FL) John Kufner, Kirk Kahney, Grant	<b>STREETTRACK</b> (New York) Alec Williams, Steve Davis
CONSULET(S) GARRIS	<b>SSL 4000 E2</b> SSL 4000 E2	<b>SSL 900 J</b> SSL 900 J	<b>SSL 4000 E2</b> SSL 4000 E2	<b>SSL 4000 E2</b> SSL 4000 E2	<b>SSL 4000 E2</b> SSL 4000 E2
RECORDING(S) MEDIUM	<b>Pro Tools</b> Pro Tools	<b>Pro Tools</b> Pro Tools	<b>Pro Tools</b> Pro Tools	<b>Pro Tools</b> Pro Tools	<b>Pro Tools</b> Pro Tools
MIX DOWN STUDIO(S) (Location) Engineer(s)	<b>AMMOUSE</b> British Columbia Randy Stead	<b>MY FACTORY</b> New York Ivan Gotti, Z. Glen Macintosh	<b>SOUND STATION</b> (Beverly Hills) John Kufner	<b>J STANLEY PRODUCTIONS ROOM</b> (Cocoa, FL) John Kufner, Kirk Kahney, Grant	<b>STREETTRACK</b> (New York) Alec Williams, Steve Davis
CONSULET(S) GARRIS	<b>SSL 4000 E2</b> SSL 4000 E2	<b>SSL 900 J</b> SSL 900 J	<b>SSL 4000 E2</b> SSL 4000 E2	<b>SSL 4000 E2</b> SSL 4000 E2	<b>SSL 4000 E2</b> SSL 4000 E2
RECORDING(S) MEDIUM	<b>Pro Tools</b> Pro Tools	<b>Pro Tools</b> Pro Tools	<b>Pro Tools</b> Pro Tools	<b>Pro Tools</b> Pro Tools	<b>Pro Tools</b> Pro Tools
MIX DOWN STUDIO(S) (Location) Engineer(s)	<b>AMMOUSE</b> British Columbia Randy Stead	<b>MY FACTORY</b> New York Ivan Gotti, Z. Glen Macintosh	<b>SOUND STATION</b> (Beverly Hills) John Kufner	<b>J STANLEY PRODUCTIONS ROOM</b> (Cocoa, FL) John Kufner, Kirk Kahney, Grant	<b>STREETTRACK</b> (New York) Alec Williams, Steve Davis
CONSULET(S) GARRIS	<b>SSL 4000 E2</b> SSL 4000 E2	<b>SSL 900 J</b> SSL 900 J	<b>SSL 4000 E2</b> SSL 4000 E2	<b>SSL 4000 E2</b> SSL 4000 E2	<b>SSL 4000 E2</b> SSL 4000 E2
RECORDING(S) MEDIUM	<b>Pro Tools</b> Pro Tools	<b>Pro Tools</b> Pro Tools	<b>Pro Tools</b> Pro Tools	<b>Pro Tools</b> Pro Tools	<b>Pro Tools</b> Pro Tools
MIX DOWN STUDIO(S) (Location) Engineer(s)	<b>AMMOUSE</b> British Columbia Randy Stead	<b>MY FACTORY</b> New York Ivan Gotti, Z. Glen Macintosh	<b>SOUND STATION</b> (Beverly Hills) John Kufner	<b>J STANLEY PRODUCTIONS ROOM</b> (Cocoa, FL) John Kufner, Kirk Kahney, Grant	<b>STREETTRACK</b> (New York) Alec Williams, Steve Davis
CONSULET(S) GARRIS	<b>SSL 4000 E2</b> SSL 4000 E2	<b>SSL 900 J</b> SSL 900 J	<b>SSL 4000 E2</b> SSL 4000 E2	<b>SSL 4000 E2</b> SSL 4000 E2	<b>SSL 4000 E2</b> SSL 4000 E2
RECORDING(S) MEDIUM	<b>Pro Tools</b> Pro Tools	<b>Pro Tools</b> Pro Tools	<b>Pro Tools</b> Pro Tools	<b>Pro Tools</b> Pro Tools	<b>Pro Tools</b> Pro Tools
MIX DOWN STUDIO(S) (Location) Engineer(s)	<b>AMMOUSE</b> British Columbia Randy Stead	<b>MY FACTORY</b> New York Ivan Gotti, Z. Glen Macintosh	<b>SOUND STATION</b> (Beverly Hills) John Kufner	<b>J STANLEY PRODUCTIONS ROOM</b> (Cocoa, FL) John Kufner, Kirk Kahney, Grant	<b>STREETTRACK</b> (New York) Alec Williams, Steve Davis
CONSULET(S) GARRIS	<b>SSL 4000 E2</b> SSL 4000 E2	<b>SSL 900 J</b> SSL 900 J	<b>SSL 4000 E2</b> SSL 4000 E2	<b>SSL 4000 E2</b> SSL 4000 E2	<b>SSL 4000 E2</b> SSL 4000 E2
RECORDING(S) MEDIUM	<b>Pro Tools</b> Pro Tools	<b>Pro Tools</b> Pro Tools	<b>Pro Tools</b> Pro Tools	<b>Pro Tools</b> Pro Tools	<b>Pro Tools</b> Pro Tools
MIX DOWN STUDIO(S) (Location) Engineer(s)	<b>AMMOUSE</b> British Columbia Randy Stead	<b>MY FACTORY</b> New York Ivan Gotti, Z. Glen Macintosh	<b>SOUND STATION</b> (Beverly Hills) John Kufner	<b>J STANLEY PRODUCTIONS ROOM</b> (Cocoa, FL) John Kufner, Kirk Kahney, Grant	<b>STREETTRACK</b> (New York) Alec Williams, Steve Davis
CONSULET(S) GARRIS	<b>SSL 4000 E2</b> SSL 4000 E2	<b>SSL 900 J</b> SSL 900 J	<b>SSL 4000 E2</b> SSL 4000 E2	<b>SSL 4000 E2</b> SSL 4000 E2	<b>SSL 4000 E2</b> SSL 4000 E2
RECORDING(S) MEDIUM	<b>Pro Tools</b> Pro Tools	<b>Pro Tools</b> Pro Tools	<b>Pro Tools</b> Pro Tools	<b>Pro Tools</b> Pro Tools	<b>Pro Tools</b> Pro Tools
MIX DOWN STUDIO(S) (Location) Engineer(s)	<b>AMMOUSE</b> British Columbia Randy Stead	<b>MY FACTORY</b> New York Ivan Gotti, Z. Glen Macintosh	<b>SOUND STATION</b> (Beverly Hills) John Kufner	<b>J STANLEY PRODUCTIONS ROOM</b> (Cocoa, FL) John Kufner, Kirk Kahney, Grant	<b>STREETTRACK</b> (New York) Alec Williams, Steve Davis
CONSULET(S) GARRIS	<b>SSL 4000 E2</b> SSL 4000 E2	<b>SSL 900 J</b> SSL 900 J	<b>SSL 4000 E2</b> SSL 4000 E2	<b>SSL 4000 E2</b> SSL 4000 E2	<b>SSL 4000 E2</b> SSL 4000 E2
RECORDING(S) MEDIUM	<b>Pro Tools</b> Pro Tools	<b>Pro Tools</b> Pro Tools	<b>Pro Tools</b> Pro Tools	<b>Pro Tools</b> Pro Tools	<b>Pro Tools</b> Pro Tools
MIX DOWN STUDIO(S) (Location) Engineer(s)	<b>AMMOUSE</b> British Columbia Randy Stead	<b>MY FACTORY</b> New York Ivan Gotti, Z. Glen Macintosh	<b>SOUND STATION</b> (Beverly Hills) John Kufner	<b>J STANLEY PRODUCTIONS ROOM</b> (Cocoa, FL) John Kufner, Kirk Kahney, Grant	<b>STREETTRACK</b> (New York) Alec Williams, Steve Davis
CONSULET(S) GARRIS	<b>SSL 4000 E2</b> SSL 4000 E2	<b>SSL 900 J</b> SSL 900 J	<b>SSL 4000 E2</b> SSL 4000 E2	<b>SSL 4000 E2</b> SSL 4000 E2	<b>SSL 4000 E2</b> SSL 4000 E2
RECORDING(S) MEDIUM	<b>Pro Tools</b> Pro Tools	<b>Pro Tools</b> Pro Tools	<b>Pro Tools</b> Pro Tools	<b>Pro Tools</b> Pro Tools	<b>Pro Tools</b> Pro Tools
MIX DOWN STUDIO(S) (Location) Engineer(s)	<b>AMMOUSE</b> British Columbia Randy Stead	<b>MY FACTORY</b> New York Ivan Gotti, Z. Glen Macintosh	<b>SOUND STATION</b> (Beverly Hills) John Kufner	<b>J STANLEY PRODUCTIONS ROOM</b> (Cocoa, FL) John Kufner, Kirk Kahney, Grant	<b>STREETTRACK</b> (New York) Alec Williams, Steve Davis
CONSULET(S) GARRIS	<b>SSL 4000 E2</b> SSL 4000 E2	<b>SSL 900 J</b> SSL 900 J	<b>SSL 4000 E2</b> SSL 4000 E2	<b>SSL 4000 E2</b> SSL 4000 E2	<b>SSL 4000 E2</b> SSL 4000 E2
RECORDING(S) MEDIUM	<b>Pro Tools</b> Pro Tools	<b>Pro Tools</b> Pro Tools	<b>Pro Tools</b> Pro Tools	<b>Pro Tools</b> Pro Tools	<b>Pro Tools</b> Pro Tools
MIX DOWN STUDIO(S) (Location) Engineer(s)	<b>AMMOUSE</b> British Columbia Randy Stead	<b>MY FACTORY</b> New York Ivan Gotti, Z. Glen Macintosh	<b>SOUND STATION</b> (Beverly Hills) John Kufner	<b>J STANLEY PRODUCTIONS ROOM</b> (Cocoa, FL) John Kufner, Kirk Kahney, Grant	<b>STREETTRACK</b> (New York) Alec Williams, Steve Davis
CONSULET(S) GARRIS	<b>SSL 4000 E2</b> SSL 4000 E2	<b>SSL 900 J</b> SSL 900 J	<b>SSL 4000 E2</b> SSL 4000 E2	<b>SSL 4000 E2</b> SSL 4000 E2	<b>SSL 4000 E2</b> SSL 4000 E2
RECORDING(S) MEDIUM	<b>Pro Tools</b> Pro Tools	<b>Pro Tools</b> Pro Tools	<b>Pro Tools</b> Pro Tools	<b>Pro Tools</b> Pro Tools	<b>Pro Tools</b> Pro Tools
MIX DOWN STUDIO(S) (Location) Engineer(s)	<b>AMMOUSE</b> British Columbia Randy Stead	<b>MY FACTORY</b> New York Ivan Gotti, Z. Glen Macintosh	<b>SOUND STATION</b> (Beverly Hills) John Kufner	<b>J STANLEY PRODUCTIONS ROOM</b> (Cocoa, FL) John Kufner, Kirk Kahney, Grant	<b>STREETTRACK</b> (New York) Alec Williams, Steve Davis
CONSULET(S) GARRIS	<b>SSL 4000 E2</b> SSL 4000 E2	<b>SSL 900 J</b> SSL 900 J	<b>SSL 4000 E2</b> SSL 4000 E2	<b>SSL 4000 E2</b> SSL 4000 E2	<b>SSL 4000 E2</b> SSL 4000 E2
RECORDING(S) MEDIUM	<b>Pro Tools</b> Pro Tools	<b>Pro Tools</b> Pro Tools	<b>Pro Tools</b> Pro Tools	<b>Pro Tools</b> Pro Tools	<b>Pro Tools</b> Pro Tools
MIX DOWN STUDIO(S) (Location) Engineer(s)	<b>AMMOUSE</b> British Columbia Randy Stead	<b>MY FACTORY</b> New York Ivan Gotti, Z. Glen Macintosh	<b>SOUND STATION</b> (Beverly Hills) John Kufner	<b>J STANLEY PRODUCTIONS ROOM</b> (Cocoa, FL) John Kufner, Kirk Kahney, Grant	<b>STREETTRACK</b> (New York) Alec Williams, Steve Davis
CONSULET(S) GARRIS	<b>SSL 4000 E2</b> SSL 4000 E2	<b>SSL 900 J</b> SSL 900 J	<b>SSL 4000 E2</b> SSL 4000 E2	<b>SSL 4000 E2</b> SSL 4000 E2	<b>SSL 4000 E2</b> SSL 4000 E2
RECORDING(S) MEDIUM	<b>Pro Tools</b> Pro Tools	<b>Pro Tools</b> Pro Tools	<b>Pro Tools</b> Pro Tools	<b>Pro Tools</b> Pro Tools	<b>Pro Tools</b> Pro Tools
MIX DOWN STUDIO(S) (Location) Engineer(s)	<b>AMMOUSE</b> British Columbia Randy Stead	<b>MY FACTORY</b> New York Ivan Gotti, Z. Glen Macintosh	<b>SOUND STATION</b> (Beverly Hills) John Kufner	<b>J STANLEY PRODUCTIONS ROOM</b> (Cocoa, FL) John Kufner, Kirk Kahney, Grant	<b>STREETTRACK</b> (New York) Alec Williams, Steve Davis
CONSULET(S) GARRIS	<b>SSL 4000 E2</b> SSL 4000 E2	<b>SSL 900 J</b> SSL 900 J	<b>SSL 4000 E2</b> SSL 4000 E2	<b>SSL 4000 E2</b> SSL 4000 E2	<b>SSL 4000 E2</b> SSL 4000 E2
RECORDING(S) MEDIUM	<b>Pro Tools</b> Pro Tools	<b>Pro Tools</b> Pro Tools	<b>Pro Tools</b> Pro Tools	<b>Pro Tools</b> Pro Tools	<b>Pro Tools</b> Pro Tools
MIX DOWN STUDIO(S) (Location) Engineer(s)	<b>AMMOUSE</b> British Columbia Randy Stead	<b>MY FACTORY</b> New York Ivan Gotti, Z. Glen Macintosh	<b>SOUND STATION</b> (Beverly Hills) John Kufner	<b>J STANLEY PRODUCTIONS ROOM</b> (Cocoa, FL) John Kufner, Kirk Kahney, Grant	<b>STREETTRACK</b> (New York) Alec Williams, Steve Davis
CONSULET(S) GARRIS	<b>SSL 4000 E2</b> SSL 4000 E2	<b>SSL 900 J</b> SSL 900 J	<b>SSL 4000 E2</b> SSL 4000 E2	<b>SSL 4000 E2</b> SSL 4000 E2	<b>SSL 4000 E2</b> SSL 4000 E2
RECORDING(S) MEDIUM	<b>Pro Tools</b> Pro Tools	<b>Pro Tools</b> Pro Tools	<b>Pro Tools</b> Pro Tools	<b>Pro Tools</b> Pro Tools	<b>Pro Tools</b> Pro Tools
MIX DOWN STUDIO(S) (Location) Engineer(s)	<b>AMMOUSE</b> British Columbia Randy Stead	<b>MY FACTORY</b> New York Ivan Gotti, Z. Glen Macintosh	<b>SOUND STATION</b> (Beverly Hills) John Kufner	<b>J STANLEY PRODUCTIONS ROOM</b> (Cocoa, FL) John Kufner, Kirk Kahney, Grant	<b>STREETTRACK</b> (New York) Alec Williams, Steve Davis
CONSULET(S) GARRIS	<b>SSL 4000 E2</b> SSL 4000 E2	<b>SSL 900 J</b> SSL 900 J	<b>SSL 4000 E2</b> SSL 4000 E2	<b>SSL 4000 E2</b> SSL 4000 E2	<b>SSL 4000 E2</b> SSL 4000 E2
RECORDING(S) MEDIUM	<b>Pro Tools</b> Pro Tools	<b>Pro Tools</b> Pro Tools	<b>Pro Tools</b> Pro Tools	<b>Pro Tools</b> Pro Tools	<b>Pro Tools</b> Pro Tools
MIX DOWN STUDIO(S) (Location) Engineer(s)	<b>AMMOUSE</b> British Columbia Randy Stead	<b>MY FACTORY</b> New York Ivan Gotti, Z. Glen Macintosh	<b>SOUND STATION</b> (Beverly Hills) John Kufner	<b>J STANLEY PRODUCTIONS ROOM</b> (Cocoa, FL) John Kufner, Kirk Kahney, Grant	<b>STREETTRACK</b> (New

# INTERNATIONAL

## Indie Label Vale Music 'Triumphs'

Million-Plus Album Sales Pace Way For Export Of Reality TV/Talent-Show Hybrid

BY HOWELL LIEWELYN

**MAJOR DRIFT**—A Spanish independent label has been catapulted into the major leagues as a result of the extraordinary popularity of a local-music-focused TV series that melds the hit '70s program *Fame* with the reality-TV approach of international hit show *Big Brother*. Now, that winning formula is set to be exported throughout Europe.

Vale Music, a Barcelona-based compilation and dance-music indie, sold 1.3 million copies of seven unusually priced releases keyed to the *Operación Triunfo* (Operation Triumph) TV series in 10 days. Just prior to Christmas, the company placed all seven in the top 12 slots of the country's national album charts, including No. 1.

And Vale Music is preparing to negotiate joint-venture deals with major labels in an effort to tap into the potential of a flood of *Triunfo*



*Triunfo* record and walk out with two or three more CDs as gifts."

Miguel Ángel Gómez, president of EMI Music Spain and of labels body/International Federation of the Phonographic Industry affiliate APYVE, observes, "Many pessimists say music doesn't sell anymore, but something like this gets them back into the record shops to rediscover music. *Operación Triunfo* is working as a fantastic mechanism to boost music sales."

Vale Music managing director Narcís Rebollo says, "We have succeeded in making music fashionable again."

### A GRIPPING PREMISE

The Spanish public is gripped by *Operación Triunfo*, and the show regularly has a 50% viewing share (an audience approaching 8 million). The "triumph" of the title derives from the show's format, where viewers, guided by the jury's opinions, vote to whittle down the 16 entrants to one eventual winner at the end of the series. The contestants—all singers—were selected from 5,000 applicants.

The 16 contestants are ensconced for four months in a specially designed music academy in Barcelona. From 9 a.m. to 10 p.m. every day, they are filmed studying and rehearsing everything from voice training, diction, and dance to make-up techniques, behavior, English, fitness, and how the music industry works. Each week of incarceration is screened in a weekly one-hour summary that follows the live show.

"From the outset, our intention was to help promising young [singing] talents to achieve stardom," *Operación Triunfo* director Tini Rubra says. "There is no jealousy or hatred [among participants], because they know it is up to each one of them. It is not about somebody else doing better, but about each person excelling themselves every week."

Warner/Chappell Music Spain president Alvaro de Torres notes, "The contestants are like a country's top athletes, who live in a high-yield

training camp for months before the Olympic Games. *Triunfo* shows that music well-treated on TV can be a powerful sales tool. The public identifies closely with these aspiring artists."

The winner—who is chosen in early March—will be Spain's candidate in the May 18 Eurovision Song Contest. All the contestants are signed to Vale Music, but Vale is in negotiations with Spanish majors for various post-series joint ventures. "We [at Vale] are aware we cannot handle all 16 artists, and besides, we want all the major labels to participate in this adventure," Rebollo explains. "We will devise joint ventures with each of the majors."

The program was conceived by Barcelona production company Gestmusic, partly owned by Dutch TV production company Endemol, which designed the original *Big Brother* format. Gestmusic and Vale Music will produce a version of *Operación Triunfo* in Portugal this spring, and Endemol plans to export the Spanish success story to other European countries during 2002.

Each week a guest star appears on the program, performs live, and then gives professional advice to the contestants. These have included such artists as Sting, Paul McCartney, Italy's Laura Pausini, Monica Naranjo, and Rosana. (The latter guests on *Album*, as does last year's Spanish Eurovision entrant, David Civera.)

Rosa Lagarriga—who runs RLM, one of Spain's top management companies with an artist roster that includes Alejandro Sanz, Miguel Bosé, Niña Pastori, and Pedro Guerra—says the public interest in the show is "logical." The program is highly professional, it has a clear aim of developing and discovering new talent, and it has found a golden formula for reaching the audience's heart."

## Sony Europe Marketing Team Restructures

BY EMMANUEL LEGRAND

LONDON—Sony Music Europe (SME) is reorganizing its international marketing team following the Dec. 14, 2001, departure of Frank Stroebel, VP of marketing for Epic and Continental repertoire.

London-based Stroebel will not be replaced by a single appointee. SME marketing director of Epic Jeroen van der Meer will add the responsibility for Epic's international repertoire to his portfolio, while an announcement is expected shortly regarding a post covering Stroebel's former Continental repertoire responsibilities. It is understood that a job has been offered to Mark Bond, currently GM of licensed repertoire at indie label V2 in London. Both posts report to senior VP of marketing Julie Borchard.

SME president Paul Burger declines to comment on the possible arrival of Bond, but says splitting the two functions will provide an opportunity to concentrate on Continental repertoire, earmarked by Sony Music as a major area for development.

"Jeroen has worked closely with Frank over the past years, and we are giving him a chance to prove himself," Burger comments. "In addition, by separating Epic's repertoire and Continental Europe's repertoire, it will help provide a greater focus on

this repertoire that we want to build upon."

Stroebel—who joined SME in March 1998 from Universal Music Germany—is relocating to Berlin, where his new management company, Eye Sound Management, launched Jan. 1. Burger says, "We are sorry that Frank is leaving. He's done an excellent job over the three years he has been in London. We hope we will work with him in his new capacity."

With offices in London and Berlin, Eye Sound Management aims primarily to focus on European artists with international potential. Although Stroebel says it is too soon to name acts signed to his new company, he confirms that he is already working on deals.

According to Stroebel, working on such artists as Anastacia and Macy Gray, as well as Sash Connor from Germany, Hooverphonic from Belgium, or the Bomfunk MC's from Finland during the past few years has given him the invaluable experience of dealing at international and Pan-European levels.

Stroebel notes that recent years have seen greater opportunities emerge for European acts. "These days, success can come from anywhere, but organizing a Pan-European success is not an easy task," he says. Stroebel adds that he does not rule out "managing U.S. acts for Europe."



BURGER



REBOLLO

contestants who are gaining huge TV exposure.

The top-selling album, at 2,800 pesetas (\$15.50), is a 35-song double-CD called *Operación Triunfo—Album* that sold more than 600,000 units in its first three days of release, Dec. 13-15, 2001, according to Vale Music. The other six platinum-selling (100,000 units) titles are six-song mini-CDs, released each Wednesday after a Monday-night three-hour live "gala" episode that includes performances by the show's 16 contestants in front of a live audience and an industry jury, plus songs from guest stars.

There are plans to release a total of 16 such "Singles Gala" albums retailing at 995 pesetas (\$5.50). To date, each release in the series has outsold its predecessor.

The typical *Operación Triunfo* client is not a regular record buyer, notes Javier López, music sales manager at Madrid's largest record outlet, French-owned FNAC. "The phenomenon is attracting many new people who come in to buy a

## Netherlands' Free Record Shop To Go Private

BY JENNIFER DEMPSEY

AMSTERDAM—Free Record Shop (FRS) founder Hans Breukhoven has announced plans to buy back the remaining shares in the company, which is the Netherlands' largest music retailer.

Breukhoven currently owns 51% of FRS, which was floated in 1989 in order to raise capital. Shares reached a high of 58 euros (\$52.20) in February 2000, but they have been subsequently plummeted to around 9.5 euros (\$8.50). The company has blamed "undervaluation of shares" for the fall in its listing, based on perceived problems with its e-commerce activities in 2000.

Breukhoven says, "I don't regret floating the company—we needed the money back in 1989. But we've

now grown from 80 to over 300 shops [internationally], and to be honest, being on the stock exchange costs more money and trouble than it's worth. Now we can concentrate on long-term plans, rather than constantly having to show short-term results."

According to Breukhoven, "the reaction to the announcement has been positive. Both investors and employees have said it's the best thing to happen to the Free Record Shop."

FRS also has branches in Belgium, Luxembourg, Norway, and Finland. It is looking to expand into France. Breukhoven says that if he buys back the company, he will stay involved with FRS and not sell his shares for two years. The offer memorandum is due this month.





# London Hosts Awards For World Music

Inaugural Event Honors Such Artists As Susheela Raman And Manu Chao

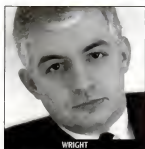
BY NIGEL WILLIAMSON

LONDON—World music artists Nitin Sawhney, Cuba's Orlando "Cachao" Lopez, French global maverick Manu Chao, Romanian gypsy troupe Taraf de Haidouks, and young British-African singer Susheela Raman are among the first winners of the inaugural BBC Radio 3 Award for World Music.

The winners at the event were announced Jan. 5 in London; all of them—except for Chao, who is currently backpacking around the globe—will perform at a Jan. 28 awards ceremony in the U.K. capital.

Highlights from the awards will be broadcast on the mainly classical-formatted Radio 3 Jan. 29 and televised on the BBC Knowledge cable channel Feb. 3. Negotiations are also under way with the European Broadcasting Union for the winners' concert to be broadcast across Europe.

Although sponsored by U.K. public national network Radio 3, the awards have a genuinely international aspect: seven of the winners in the nine categories were voted for by 1,800 delegates who attended WOMEX, the annual world music expo that last year was held in Rot-



WRIGHT

THE BBC RADIO 3 AWARDS FOR WORLD MUSIC

terdam, Holland. The winners of two other awards—the BBC Radio 3 Listeners Award and the accolade for album of the year, which are both voted by a college of 240 international critics and world-music specialists—will not be revealed until the ceremony.

But three of the four names heading the album of the year poll have already won in other categories. The winner will be one of the following: Chao's Virgin album *Princesa Estacion: Esperanza* (Next Station: Hope), Lopez's *Cachaflo* (on World Circuit), Senegalese artist Baaba

Maal's *Missing You* (Palm Pictures), and Raman's *Salt Rain* (Narada). Maal is the favorite to win.

The full list of winners voted on by WOMEX delegates is Mali's Djeli-ma Toukara (best African artist), Lopez (best Americas/Caribbean artist), Tuvan group Yat Khaa, which is from the Central Asian republic of Tuva (best Pacific artist), Taraf de Haidouks (best Europe/Middle East artist), Raman (best world-musicer), Chao (Innovation Award), and Sawhney (who received a special award for "boundary crossing").

BBC Radio 3 has made a major bid to shed its conservative image as a predominantly classical station during the past 18 months and to promote cultural diversity in music. The station now presents several hours of world music per week and took the initiative in establishing the awards.

"The fact that we're doing it is a testament to the growing popularity of world music," BBC Radio 3 controller Roger Wright says. "We wanted something to show that it's a higher profile. We also wanted a mature awards ceremony that wasn't just people opening envelopes. The winners' concert should be a remarkable event."

## Attention Increased For Swedish-Language Acts

BY KAI R. LOTHUIS

STOCKHOLM—The health of Sweden's music industry is being boosted by a new generation of massively popular local-language artists.

But while those acts undoubtedly contributed to the Swedish record business' double-digit growth during third-quarter 2001 (*Billboard*, Nov. 24, 2001), industry executives are expecting double-digit growth to be enough talent to perpetuate the trend—and whether domestic radio stations will provide enough support for music with Swedish lyrics.

While local record companies had been an international mission over the past three to five years—developing such acts as "A" Teens, Emilia, the Cardigans, and Eagle-Eye Cherry—Swedish record buyers have been largely starved of music with lyrics in their native tongue. But thanks to Patrik Isaksson and Bo Kaspers Orkester (both on Sony Music Sweden), Uno and Rebecca Tornqvist (Warner Music Sweden), Håkan Hellström and Pataura (Virgin Records Sweden), Lars Winnerbäck and the Hush (Universal Music Sweden), and Tomas Ledin (Anderson Records) are now filling that void.

Two years ago, Isaksson sold 140,000 copies of his debut album, *När Verktyget Tränger Sig På* (When Reality Intrudes). His recent sophomore album, *Tillbaka På Ruta 1* (Back at Route 1), sold 45,000 units and was certified gold during

the first three weeks of release, according to the label. He was signed to Sony Music Sweden by deputy managing director Leif Kick, who had just switched from an A&R post at Warner Music Sweden, where he worked with such similarly successful local-language artists as Orup, Anders Glenmark, Cajsa Stina Åkerström, and Juniper.

### LOCAL LANGUAGE PREFERRED

"Isaksson is certainly filling a void," Kick says. "During the past three years, labels have had an enormous focus on young artists performing their material in English in order for them to break internationally. I think that, whether they're from France or Sweden, people would prefer to hear lyrics in their own language."

Proof of that is Tomas Ledin, who has embodied the success of Swedish-language music since the '70s. His latest studio record, *Djuveln & Ängeln* (The Devil & the Angel), released last autumn, sold 150,000 units (platinum), while this year's double-CD compilation *Fäst Hår Bortåt!*—*En Samlingsalbum 1972-2001* (The Party Has Begun—A Compilation) has sold 250,000 copies here to date.

One of Ledin's biggest fans is his wife, Marie Ledin, managing director of Anderson Records. At her label, she also oversees other artists, including Anni-Frid "Frída" Lyngstad and Eva Dahlgren. But she is less bullish

about the commercial prospects of local-language music in the coming year and recently signed two acts who sing in English. An upcoming single by Dahlgren will also be sung in English, although her forthcoming album will be in Swedish.

Although Sanji Tandan, Kick's former boss and the managing director of Warner Music Sweden (which distributes Anderson Records), obviously values the financial importance of local-language repertoire, he believes there will be still more English-language releases next year. "It can be more rewarding in the short term to work with a local language artist, because you're limiting the work geographically to one market," he says. Kick agrees. "The investment required to market artists abroad is huge, and you don't always have the local expertise. The domestic marketing of a local artist is different and more simplified."

Marie Ledin, on the other hand, is more skeptical: "How can it be easier to work with Swedish-language artists? Swedish language has nearly become an obstacle, since [labels and artists] aren't exactly getting any help from Swedish radio stations."

"Everything goes in cycles," she concludes, "and right now, it's Swedish-language repertoire which is trendy. I hope and believe that stimulates more new artists to sing in Swedish."

## NEWSLINE...

**The European Union (EU) and the U.S.** have agreed on a temporary solution to a dispute regarding music that is played in small shops and other establishments in the U.S. without compensation to European copyright owners. EU trade commissioner Pascal Lamy says, "We have agreed on a process that will result in a U.S. financial contribution to support projects and activities for the benefit of European music creators." Details of the sums involved were not disclosed; the agreement requires authorization by Congress in the U.S. The issue was first highlighted in 1996 by the Irish Music Rights Organization.

GORDON HANSON

**Barcelona's Palau Sant Jordi arena** is hosting the MTV Europe Music Awards ceremony Nov. 13. MTV Networks Europe president/CEO Brent Hansen calls the venue fantastic, adding that it will accommodate the event's biggest live audience to date, around 12,000 people. The Palau (Catalan for "palace") Sant Jordi was built for the 1992 Olympic games, and it is now Spain's premier indoor music venue. Hansen says the choice of Barcelona was "natural, because it is a city that breathes culture, modernity, and a cool ambience." HOWELL LEWELYN

**The Australian Federal Court** in Sydney has delayed announcing the penalties to be levied against Universal Music Australia and Warner Music Australia, after finding the companies guilty of misusing their market strength by pressuring retailers to stop importing cheaper CDs from Asia. The presiding judge, Justice Donald Hill, had intended to announce the penalties Dec. 19, 2001, but gave the companies 21 days to file an appeal. The case was originally brought by the Australian Competition and Consumer Commission in 1999.

CHRISTIE ELLIOT

**The business and assets of U.K. online music portal Worldpop** have been sold to Touch, a London-based provider of services to the international mobile industry, for an undisclosed sum. Worldpop was recently placed in the hands of administrators (*Billboard Bulletin*, Nov. 14, 2001). According to Worldpop managing director Geoff Smith, Touch will use the Worldpop brand in the nine countries in which it operates. The Official U.K. Charts Co. is currently in discussions with a number of potential sponsors for the British singles and albums charts following the expiry of its previous agreement with Worldpop.

LARS BRANDT

## Executive Turntable

**RECORD COMPANIES:** Shaun James is promoted to chairman of Warner Music Australasia. He remains chairman of Warner Music Australia.

**Savannah Hahn** is promoted to managing director of Sony Music Korea, based in Seoul. She was deputy managing director of Sony Music Greece, based in Athens.

**Panos Theofanellis** is named managing director of Warner Music Greece, based in Athens.

**Stefano Zappalera** to A&R director, based in Milan. He was marketing director. **Cesare Galassi** is promoted to marketing director. He was head of new media. **Fabio Raveruzzi** is promoted to head of new media. He was new media marketing director.

**Elia Redaldi** is named promotion/product manager at Playground Music Scandinavia, based in Oslo. She was previously in a PR

role at Norwegian niche music operation Risikonsertene.

**George Levandoski** is named to the dual role of managing director of Greek music division at Universal label Heaven and general director of Antenna Entertainment (incorporating the group's TV and radio properties). He was senior VP of marketing at Arista Greece.

**Jürgen Ottens** is named corporate culture chief at the Hamburg-based Edel Group. He remains managing director of artist management firm OK! Vision Entertainment and its record label Tru Note.

**MUSIC PUBLISHING:** Claudio Buja is named managing director of Universal Music Publishing Italy, based in Milan. He was A&R director at Universal Music Italy.

**Michele Del Vecchio** is named head of light music at Milan-based publisher Curci Edizioni. He was managing director of Universal Music Publishing Italy.



JAMES



HAHN







JAPAN		UNITED KINGDOM		GERMANY		FRANCE	
LAST WEEK	SONG TITLE / ARTIST	LAST WEEK	SONG TITLE / ARTIST	LAST WEEK	SONG TITLE / ARTIST	LAST WEEK	SONG TITLE / ARTIST
1	ALWAYS TAKESHI YAMAMOTO / J-POP PROJECT	1	SOMETHIN' STUPID DANIEL BELLER / J-POP PROJECT	1	1. BELIEVE JAY-Z / J-POP PROJECT	1	LA MUSIQUE JAY-Z / J-POP PROJECT
2	AI NO UTA TAKESHI YAMAMOTO	2	GOTTA GET THRU THIS DANIEL BELLER / J-POP PROJECT	2	FROM SARAH WITH LOVE DANIEL BELLER / J-POP PROJECT	2	TOUTES LES FEMMES DE TA VIE JAY-Z / J-POP PROJECT
3	12 GUN NO LOVE SONG TAKESHI YAMAMOTO	3	HOW WONDERFUL YOU ARE DANIEL BELLER / J-POP PROJECT	3	WONDERFUL DREAM DANIEL BELLER / J-POP PROJECT	3	CAN'T GET YOU OUT OF MY HEAD JAY-Z / J-POP PROJECT
4	TRAVELING TAKESHI YAMAMOTO	4	MURDER ON THE DANCE FLOOR DANIEL BELLER / J-POP PROJECT	4	WIR KUFEN DANIEL BELLER / J-POP PROJECT	4	SOUS LE VENT JAY-Z / J-POP PROJECT
5	A SONG IS BORN TAKESHI YAMAMOTO	5	HANDGABS AND GLADGRABS DANIEL BELLER / J-POP PROJECT	5	SOMETHIN' STUPID DANIEL BELLER / J-POP PROJECT	5	JE SERAI (TA MEILLEUR AMIE) JAY-Z / J-POP PROJECT
6	STARS TAKESHI YAMAMOTO	6	WILL IT DANIEL BELLER / J-POP PROJECT	6	HEBRO DANIEL BELLER / J-POP PROJECT	6	LES MOTS JAY-Z / J-POP PROJECT
7	SHIROI KOIBITOZU TAKESHI YAMAMOTO	7	WHAT IF YOU EVER DANIEL BELLER / J-POP PROJECT	7	ATLANTS DANIEL BELLER / J-POP PROJECT	7	ON A TOUS BESSON D'AMOUR JAY-Z / J-POP PROJECT
8	EMIRYO TAKESHI YAMAMOTO	8	LATELY DANIEL BELLER / J-POP PROJECT	8	WHAT IF DANIEL BELLER / J-POP PROJECT	8	TRACIN JAY-Z / J-POP PROJECT
9	MINI-HAMU NO AI NO UTA TAKESHI YAMAMOTO	9	WHAT IF DANIEL BELLER / J-POP PROJECT	9	BECAUSE I GOT HIGH DANIEL BELLER / J-POP PROJECT	9	J'AI TOUT OUBLIE JAY-Z / J-POP PROJECT
10	ONE MORE DREAM TAKESHI YAMAMOTO	10	COUNTRY ROADS DANIEL BELLER / J-POP PROJECT	10	MO'... LOITA DANIEL BELLER / J-POP PROJECT	10	FALLIN' JAY-Z / J-POP PROJECT
11	MOVER SINGLES	11	MOVER SINGLES	11	MOVER SINGLES	11	MOVER SINGLES
12	THE MEANING OF PEACE TAKESHI YAMAMOTO	12	BECAUSE I GOT HIGH DANIEL BELLER / J-POP PROJECT	12	PAID MY DUES DANIEL BELLER / J-POP PROJECT	12	HARDER BETTER FASTER STRONGER JAY-Z / J-POP PROJECT
13	PAPI PAPI BIRTHDAY TAKESHI YAMAMOTO	13	EVERYBODY DANIEL BELLER / J-POP PROJECT	13	EMOTION DANIEL BELLER / J-POP PROJECT	13	QUAND JE SERAI JEUNE JAY-Z / J-POP PROJECT
14	TSUMO, NANODEMO TAKESHI YAMAMOTO	14	DO WAH DIDDY DANIEL BELLER / J-POP PROJECT	14	FALLIN' DANIEL BELLER / J-POP PROJECT	14	LET ME BLOW YA MIND JAY-Z / J-POP PROJECT
15	COME TOGETHER TAKESHI YAMAMOTO	15	HEAVEN DANIEL BELLER / J-POP PROJECT	15	HEAVEN DANIEL BELLER / J-POP PROJECT	15	DON'T STOP MOVIN' JAY-Z / J-POP PROJECT
16	CHRISTMAS EVE TAKESHI YAMAMOTO	16	LAST CHRISTMAS DANIEL BELLER / J-POP PROJECT	16	LAST CHRISTMAS DANIEL BELLER / J-POP PROJECT	16	LE VENT NOUS PORTERA JAY-Z / J-POP PROJECT
17	ALBUMS	17	ALBUMS	17	ALBUMS	17	ALBUMS
18	WINDS TAKESHI YAMAMOTO	18	ROBBIE WILLIAMS TAKESHI YAMAMOTO	18	ROBBIE WILLIAMS TAKESHI YAMAMOTO	18	LS TAKESHI YAMAMOTO
19	SOPHIA TAKESHI YAMAMOTO	19	CLUBBING TAKESHI YAMAMOTO	19	ANASTASIA TAKESHI YAMAMOTO	19	STAR ACADEMY TAKESHI YAMAMOTO
20	VARIOUS ARTISTS TAKESHI YAMAMOTO	20	CLUBBING TAKESHI YAMAMOTO	20	SARAH CONNOR TAKESHI YAMAMOTO	20	JEAN-JACQUES GOLDMAN TAKESHI YAMAMOTO
21	MY LITTLE LOVER TAKESHI YAMAMOTO	21	STEREOPHONICS TAKESHI YAMAMOTO	21	LIGHTHOUSE FAMILY TAKESHI YAMAMOTO	21	FLORENT PAGNY TAKESHI YAMAMOTO
22	VARIOUS ARTISTS TAKESHI YAMAMOTO	22	S. CLIP 7 TAKESHI YAMAMOTO	22	ENTY TAKESHI YAMAMOTO	22	GERALD DE PALMAS TAKESHI YAMAMOTO
23	ENTY TAKESHI YAMAMOTO	23	WESTLIFE TAKESHI YAMAMOTO	23	NO ANGELS TAKESHI YAMAMOTO	23	LORIN TAKESHI YAMAMOTO
24	KUCHI KAWAMURA TAKESHI YAMAMOTO	24	DIDO TAKESHI YAMAMOTO	24	PINK FLOYD TAKESHI YAMAMOTO	24	PASCAL CHIBRE TAKESHI YAMAMOTO
25	MAHAR CASEY TAKESHI YAMAMOTO	25	STEPS TAKESHI YAMAMOTO	25	ANDRE RIE TAKESHI YAMAMOTO	25	LAURENT VOULZY TAKESHI YAMAMOTO
26	SOPHIA TAKESHI YAMAMOTO	26	ANASTASIA TAKESHI YAMAMOTO	26	MELANIE THOMSON TAKESHI YAMAMOTO	26	GAROU TAKESHI YAMAMOTO
27	EVERY LITTLE THING TAKESHI YAMAMOTO	27	SONDRITZ TAKESHI YAMAMOTO	27	THE LORD OF THE RINGS TAKESHI YAMAMOTO	27	YANNICK NOEL TAKESHI YAMAMOTO
28	ALBUMS	28	ALBUMS	28	ALBUMS	28	ALBUMS
29	WINDS TAKESHI YAMAMOTO	29	ROBBIE WILLIAMS TAKESHI YAMAMOTO	29	ROBBIE WILLIAMS TAKESHI YAMAMOTO	29	LS TAKESHI YAMAMOTO
30	SOPHIA TAKESHI YAMAMOTO	30	CLUBBING TAKESHI YAMAMOTO	30	ANASTASIA TAKESHI YAMAMOTO	30	STAR ACADEMY TAKESHI YAMAMOTO
31	VARIOUS ARTISTS TAKESHI YAMAMOTO	31	CLUBBING TAKESHI YAMAMOTO	31	SARAH CONNOR TAKESHI YAMAMOTO	31	JEAN-JACQUES GOLDMAN TAKESHI YAMAMOTO
32	MY LITTLE LOVER TAKESHI YAMAMOTO	32	STEREOPHONICS TAKESHI YAMAMOTO	32	LIGHTHOUSE FAMILY TAKESHI YAMAMOTO	32	FLORENT PAGNY TAKESHI YAMAMOTO
33	VARIOUS ARTISTS TAKESHI YAMAMOTO	33	S. CLIP 7 TAKESHI YAMAMOTO	33	ENTY TAKESHI YAMAMOTO	33	GERALD DE PALMAS TAKESHI YAMAMOTO
34	ENTY TAKESHI YAMAMOTO	34	WESTLIFE TAKESHI YAMAMOTO	34	NO ANGELS TAKESHI YAMAMOTO	34	LORIN TAKESHI YAMAMOTO
35	KUCHI KAWAMURA TAKESHI YAMAMOTO	35	DIDO TAKESHI YAMAMOTO	35	PINK FLOYD TAKESHI YAMAMOTO	35	PASCAL CHIBRE TAKESHI YAMAMOTO
36	MAHAR CASEY TAKESHI YAMAMOTO	36	STEPS TAKESHI YAMAMOTO	36	ANDRE RIE TAKESHI YAMAMOTO	36	LAURENT VOULZY TAKESHI YAMAMOTO
37	SOPHIA TAKESHI YAMAMOTO	37	ANASTASIA TAKESHI YAMAMOTO	37	MELANIE THOMSON TAKESHI YAMAMOTO	37	GAROU TAKESHI YAMAMOTO
38	EVERY LITTLE THING TAKESHI YAMAMOTO	38	SONDRITZ TAKESHI YAMAMOTO	38	THE LORD OF THE RINGS TAKESHI YAMAMOTO	38	YANNICK NOEL TAKESHI YAMAMOTO
39	ALBUMS	39	ALBUMS	39	ALBUMS	39	ALBUMS
40	WINDS TAKESHI YAMAMOTO	40	ROBBIE WILLIAMS TAKESHI YAMAMOTO	40	ROBBIE WILLIAMS TAKESHI YAMAMOTO	40	LS TAKESHI YAMAMOTO
41	SOPHIA TAKESHI YAMAMOTO	41	CLUBBING TAKESHI YAMAMOTO	41	ANASTASIA TAKESHI YAMAMOTO	41	STAR ACADEMY TAKESHI YAMAMOTO
42	VARIOUS ARTISTS TAKESHI YAMAMOTO	42	CLUBBING TAKESHI YAMAMOTO	42	SARAH CONNOR TAKESHI YAMAMOTO	42	JEAN-JACQUES GOLDMAN TAKESHI YAMAMOTO
43	MY LITTLE LOVER TAKESHI YAMAMOTO	43	STEREOPHONICS TAKESHI YAMAMOTO	43	LIGHTHOUSE FAMILY TAKESHI YAMAMOTO	43	FLORENT PAGNY TAKESHI YAMAMOTO
44	VARIOUS ARTISTS TAKESHI YAMAMOTO	44	S. CLIP 7 TAKESHI YAMAMOTO	44	ENTY TAKESHI YAMAMOTO	44	GERALD DE PALMAS TAKESHI YAMAMOTO
45	ENTY TAKESHI YAMAMOTO	45	WESTLIFE TAKESHI YAMAMOTO	45	NO ANGELS TAKESHI YAMAMOTO	45	LORIN TAKESHI YAMAMOTO
46	KUCHI KAWAMURA TAKESHI YAMAMOTO	46	DIDO TAKESHI YAMAMOTO	46	PINK FLOYD TAKESHI YAMAMOTO	46	PASCAL CHIBRE TAKESHI YAMAMOTO
47	MAHAR CASEY TAKESHI YAMAMOTO	47	STEPS TAKESHI YAMAMOTO	47	ANDRE RIE TAKESHI YAMAMOTO	47	LAURENT VOULZY TAKESHI YAMAMOTO
48	SOPHIA TAKESHI YAMAMOTO	48	ANASTASIA TAKESHI YAMAMOTO	48	MELANIE THOMSON TAKESHI YAMAMOTO	48	GAROU TAKESHI YAMAMOTO
49	EVERY LITTLE THING TAKESHI YAMAMOTO	49	SONDRITZ TAKESHI YAMAMOTO	49	THE LORD OF THE RINGS TAKESHI YAMAMOTO	49	YANNICK NOEL TAKESHI YAMAMOTO
50	ALBUMS	50	ALBUMS	50	ALBUMS	50	ALBUMS
51	WINDS TAKESHI YAMAMOTO	51	ROBBIE WILLIAMS TAKESHI YAMAMOTO	51	ROBBIE WILLIAMS TAKESHI YAMAMOTO	51	LS TAKESHI YAMAMOTO
52	SOPHIA TAKESHI YAMAMOTO	52	CLUBBING TAKESHI YAMAMOTO	52	ANASTASIA TAKESHI YAMAMOTO	52	STAR ACADEMY TAKESHI YAMAMOTO
53	VARIOUS ARTISTS TAKESHI YAMAMOTO	53	CLUBBING TAKESHI YAMAMOTO	53	SARAH CONNOR TAKESHI YAMAMOTO	53	JEAN-JACQUES GOLDMAN TAKESHI YAMAMOTO
54	MY LITTLE LOVER TAKESHI YAMAMOTO	54	STEREOPHONICS TAKESHI YAMAMOTO	54	LIGHTHOUSE FAMILY TAKESHI YAMAMOTO	54	FLORENT PAGNY TAKESHI YAMAMOTO
55	VARIOUS ARTISTS TAKESHI YAMAMOTO	55	S. CLIP 7 TAKESHI YAMAMOTO	55	ENTY TAKESHI YAMAMOTO	55	GERALD DE PALMAS TAKESHI YAMAMOTO
56	ENTY TAKESHI YAMAMOTO	56	WESTLIFE TAKESHI YAMAMOTO	56	NO ANGELS TAKESHI YAMAMOTO	56	LORIN TAKESHI YAMAMOTO
57	KUCHI KAWAMURA TAKESHI YAMAMOTO	57	DIDO TAKESHI YAMAMOTO	57	PINK FLOYD TAKESHI YAMAMOTO	57	PASCAL CHIBRE TAKESHI YAMAMOTO
58	MAHAR CASEY TAKESHI YAMAMOTO	58	STEPS TAKESHI YAMAMOTO	58	ANDRE RIE TAKESHI YAMAMOTO	58	LAURENT VOULZY TAKESHI YAMAMOTO
59	SOPHIA TAKESHI YAMAMOTO	59	ANASTASIA TAKESHI YAMAMOTO	59	MELANIE THOMSON TAKESHI YAMAMOTO	59	GAROU TAKESHI YAMAMOTO
60	EVERY LITTLE THING TAKESHI YAMAMOTO	60	SONDRITZ TAKESHI YAMAMOTO	60	THE LORD OF THE RINGS TAKESHI YAMAMOTO	60	YANNICK NOEL TAKESHI YAMAMOTO
61	ALBUMS	61	ALBUMS	61	ALBUMS	61	ALBUMS
62	WINDS TAKESHI YAMAMOTO	62	ROBBIE WILLIAMS TAKESHI YAMAMOTO	62	ROBBIE WILLIAMS TAKESHI YAMAMOTO	62	LS TAKESHI YAMAMOTO
63	SOPHIA TAKESHI YAMAMOTO	63	CLUBBING TAKESHI YAMAMOTO	63	ANASTASIA TAKESHI YAMAMOTO	63	STAR ACADEMY TAKESHI YAMAMOTO
64	VARIOUS ARTISTS TAKESHI YAMAMOTO	64	CLUBBING TAKESHI YAMAMOTO	64	SARAH CONNOR TAKESHI YAMAMOTO	64	JEAN-JACQUES GOLDMAN TAKESHI YAMAMOTO
65	MY LITTLE LOVER TAKESHI YAMAMOTO	65	STEREOPHONICS TAKESHI YAMAMOTO	65	LIGHTHOUSE FAMILY TAKESHI YAMAMOTO	65	FLORENT PAGNY TAKESHI YAMAMOTO
66	VARIOUS ARTISTS TAKESHI YAMAMOTO	66	S. CLIP 7 TAKESHI YAMAMOTO	66	ENTY TAKESHI YAMAMOTO	66	GERALD DE PALMAS TAKESHI YAMAMOTO
67	ENTY TAKESHI YAMAMOTO	67	WESTLIFE TAKESHI YAMAMOTO	67	NO ANGELS TAKESHI YAMAMOTO	67	LORIN TAKESHI YAMAMOTO
68	KUCHI KAWAMURA TAKESHI YAMAMOTO	68	DIDO TAKESHI YAMAMOTO	68	PINK FLOYD TAKESHI YAMAMOTO	68	PASCAL CHIBRE TAKESHI YAMAMOTO
69	MAHAR CASEY TAKESHI YAMAMOTO	69	STEPS TAKESHI YAMAMOTO	69	ANDRE RIE TAKESHI YAMAMOTO	69	LAURENT VOULZY TAKESHI YAMAMOTO
70	SOPHIA TAKESHI YAMAMOTO	70	ANASTASIA TAKESHI YAMAMOTO	70	MELANIE THOMSON TAKESHI YAMAMOTO	70	GAROU TAKESHI YAMAMOTO
71	EVERY LITTLE THING TAKESHI YAMAMOTO	71	SONDRITZ TAKESHI YAMAMOTO	71	THE LORD OF THE RINGS TAKESHI YAMAMOTO	71	YANNICK NOEL TAKESHI YAMAMOTO
72	ALBUMS	72	ALBUMS	72	ALBUMS	72	ALBUMS
73	WINDS TAKESHI YAMAMOTO	73	ROBBIE WILLIAMS TAKESHI YAMAMOTO	73	ROBBIE WILLIAMS TAKESHI YAMAMOTO	73	LS TAKESHI YAMAMOTO
74	SOPHIA TAKESHI YAMAMOTO	74	CLUBBING TAKESHI YAMAMOTO	74	ANASTASIA TAKESHI YAMAMOTO	74	STAR ACADEMY TAKESHI YAMAMOTO
75	VARIOUS ARTISTS TAKESHI YAMAMOTO	75	CLUBBING TAKESHI YAMAMOTO	75	SARAH CONNOR TAKESHI YAMAMOTO	75	JEAN-JACQUES GOLDMAN TAKESHI YAMAMOTO
76	MY LITTLE LOVER TAKESHI YAMAMOTO	76	STEREOPHONICS TAKESHI YAMAMOTO	76	LIGHTHOUSE FAMILY TAKESHI YAMAMOTO	76	FLORENT PAGNY TAKESHI YAMAMOTO
77	VARIOUS ARTISTS TAKESHI YAMAMOTO	77	S. CLIP 7 TAKESHI YAMAMOTO	77	ENTY TAKESHI YAMAMOTO	77	GERALD DE PALMAS TAKESHI YAMAMOTO
78	ENTY TAKESHI YAMAMOTO	78	WESTLIFE TAKESHI YAMAMOTO	78	NO ANGELS TAKESHI YAMAMOTO	78	LORIN TAKESHI YAMAMOTO
79	KUCHI KAWAMURA TAKESHI YAMAMOTO	79	DIDO TAKESHI YAMAMOTO	79	PINK FLOYD TAKESHI YAMAMOTO	79	PASCAL CHIBRE TAKESHI YAMAMOTO
80	MAHAR CASEY TAKESHI YAMAMOTO	80	STEPS TAKESHI YAMAMOTO	80	ANDRE RIE TAKESHI YAMAMOTO	80	LAURENT VOULZY TAKESHI YAMAMOTO
81	SOPHIA TAKESHI YAMAMOTO	81	ANASTASIA TAKESHI YAMAMOTO	81	MELANIE THOMSON TAKESHI YAMAMOTO	81	GAROU TAKESHI YAMAMOTO
82	EVERY LITTLE THING TAKESHI YAMAMOTO	82	SONDRITZ TAKESHI YAMAMOTO	82	THE LORD OF THE RINGS TAKESHI YAMAMOTO	82	YANNICK NOEL TAKESHI YAMAMOTO
83	ALBUMS	83	ALBUMS	83	ALBUMS	83	ALBUMS
84	WINDS TAKESHI YAMAMOTO	84	ROBBIE WILLIAMS TAKESHI YAMAMOTO	84	ROBBIE WILLIAMS TAKESHI YAMAMOTO	84	LS TAKESHI YAMAMOTO
85	SOPHIA TAKESHI YAMAMOTO	85	CLUBBING TAKESHI YAMAMOTO	85	ANASTASIA TAKESHI YAMAMOTO	85	STAR ACADEMY TAKESHI YAMAMOTO
86	VARIOUS ARTISTS TAKESHI YAMAMOTO	86	CLUBBING TAKESHI YAMAMOTO	86	SARAH CONNOR TAKESHI YAMAMOTO	86	JEAN-JACQUES GOLDMAN TAKESHI YAMAMOTO
87	MY LITTLE LOVER TAKESHI YAMAMOTO	87	STEREOPHONICS TAKESHI YAMAMOTO	87	LIGHTHOUSE FAMILY TAKESHI YAMAMOTO	87	FLORENT PAGNY TAKESHI YAMAMOTO
88	VARIOUS ARTISTS TAKESHI YAMAMOTO	88	S. CLIP 7 TAKESHI YAMAMOTO	88	ENTY TAKESHI YAMAMOTO	88	GERALD DE PALMAS TAKESHI YAMAMOTO
89	ENTY TAKESHI YAMAMOTO	89	WESTLIFE TAKESHI YAMAMOTO	89	NO ANGELS TAKESHI YAMAMOTO	89	LORIN TAKESHI YAMAMOTO
90	KUCHI KAWAMURA TAKESHI YAMAMOTO	90	DIDO TAKESHI YAMAMOTO	90	PINK FLOYD TAKESHI YAMAMOTO	90	PASCAL CHIBRE TAKESHI YAMAMOTO
91	MAHAR CASEY TAKESHI YAMAMOTO	91	STEPS TAKESHI YAMAMOTO	91	ANDRE RIE TAKESHI YAMAMOTO	91	LAURENT VOULZY TAKESHI YAMAMOTO
92	SOPHIA TAKESHI YAMAMOTO	92	ANASTASIA TAKESHI YAMAMOTO	92	MELANIE THOMSON TAKESHI YAMAMOTO	92	GAROU TAKESHI YAMAMOTO
93	EVERY LITTLE THING TAKESHI YAMAMOTO	93	SONDRITZ TAKESHI YAMAMOTO	93	THE LORD OF THE RINGS TAKESHI YAMAMOTO	93	YANNICK NOEL TAKESHI YAMAMOTO
94	ALBUMS	94	ALBUMS	94	ALBUMS	94	ALBUMS
95	WINDS TAKESHI YAMAMOTO	95	ROBBIE WILLIAMS TAKESHI YAMAMOTO	95	ROBBIE WILLIAMS TAKESHI YAMAMOTO	95	LS TAKESHI YAMAMOTO
96	SOPHIA TAKESHI YAMAMOTO	96	CLUBBING TAKESHI YAMAMOTO	96	ANASTASIA TAKESHI YAMAMOTO	96	STAR ACADEMY TAKESHI YAMAMOTO
97	VARIOUS ARTISTS TAKESHI YAMAMOTO	97	CLUBBING TAKESHI YAMAMOTO	97	SARAH CONNOR TAKESHI YAMAMOTO	97	JEAN-JACQUES GOLDMAN TAKESHI YAMAMOTO
98	MY LITTLE LOVER TAKESHI YAMAMOTO	98	STEREOPHONICS TAKESHI YAMAMOTO	98	LIGHTHOUSE FAMILY TAKESHI YAMAMOTO	98	FLORENT PAGNY TAKESHI YAMAMOTO
99	VARIOUS ARTISTS TAKESHI YAMAMOTO	99	S. CLIP 7 TAKESHI YAMAMOTO	99	ENTY TAKESHI YAMAMOTO	99	GERALD DE PALMAS TAKESHI YAMAMOTO
100	ENTY TAKESHI YAMAMOTO	100	WESTLIFE TAKESHI YAMAMOTO	100	NO ANGELS TAKESHI YAMAMOTO	100	LORIN TAKESHI YAMAMOTO

Hits of the World is compiled at Billboard/London.

NEW = New Entry RE = Re-Entry

EUROCHART

Eurocharts are compiled by *Music & Media* from the national singles and album sales charts of 18 European countries.

LAST WEEK 100 WEEKS ON CHART

SOURCE: MUSIC & MEDIA

SINGLES

1	CAN'T GET YOU OUT OF MY HEAD FOUR MURDERERS	CHINA
2	SOMETHIN' STUPID ROBBIE WILLIAMS	CHINA
3	LA MUSIQUE MICHELLE JOHNSON	FRANCE
4	I BELIEVE MICHELLE JOHNSON	FRANCE
5	TOUTES LES FEMMES DE TA VIE HERO	FRANCE
6	HERO MICHELLE JOHNSON	FRANCE
7	PAID MY DUES FALLIN'	FRANCE
8	SOUIS LE VENT MICHELLE JOHNSON	FRANCE
9	FROM SARAH WITH LOVE SARAH CONNOR	FRANCE
10	WONDERFUL, PLEASANT MICHELLE JOHNSON	FRANCE
11	WONDERFUL, PLEASANT MICHELLE JOHNSON	FRANCE
12	WONDERFUL, PLEASANT MICHELLE JOHNSON	FRANCE
13	WONDERFUL, PLEASANT MICHELLE JOHNSON	FRANCE
14	WONDERFUL, PLEASANT MICHELLE JOHNSON	FRANCE
15	WONDERFUL, PLEASANT MICHELLE JOHNSON	FRANCE
16	WONDERFUL, PLEASANT MICHELLE JOHNSON	FRANCE
17	WONDERFUL, PLEASANT MICHELLE JOHNSON	FRANCE
18	WONDERFUL, PLEASANT MICHELLE JOHNSON	FRANCE
19	WONDERFUL, PLEASANT MICHELLE JOHNSON	FRANCE
20	WONDERFUL, PLEASANT MICHELLE JOHNSON	FRANCE

ALBUMS

1	ROBBIE WILLIAMS PAID MY DUES	CHINA
2	ANASTACIA PAID MY DUES	CHINA
3	PINK FLOYD THE BEST OF PINK FLOYD	CHINA
4	ANDREA BOCCELLI C'EST COMME C'EST COMME	CHINA
5	STING THE BEST OF STING	CHINA
6	BEE GEES THE BEST OF BEE GEES	CHINA
7	MADONNA THE BEST OF MADONNA	CHINA
8	GABRIELLE THE BEST OF GABRIELLE	CHINA
9	SARAH CONNOR THE BEST OF SARAH CONNOR	CHINA
10	WESTLIFE THE BEST OF WESTLIFE	CHINA
11	WESTLIFE THE BEST OF WESTLIFE	CHINA
12	WESTLIFE THE BEST OF WESTLIFE	CHINA
13	WESTLIFE THE BEST OF WESTLIFE	CHINA
14	WESTLIFE THE BEST OF WESTLIFE	CHINA
15	WESTLIFE THE BEST OF WESTLIFE	CHINA
16	WESTLIFE THE BEST OF WESTLIFE	CHINA
17	WESTLIFE THE BEST OF WESTLIFE	CHINA
18	WESTLIFE THE BEST OF WESTLIFE	CHINA
19	WESTLIFE THE BEST OF WESTLIFE	CHINA
20	WESTLIFE THE BEST OF WESTLIFE	CHINA

COMMON CURRENCY

A weekly scorecard of albums simultaneously climbing top 10 chart status

Reception earned: S (Strong), E (Excellent), I (Independent), B (Strong), U (Universal), W (Warner)

ARTIST	USA	JPN	UK	GER	FRA	CAN	SPN	AUS	ITA	NET
ANASTACIA Paid My Dues (S)			9	2						1
BEE GEES The Best of Bee Gees — The Record (U)			10				3			5
ANDREA BOCCELLI C'EST COMME C'EST COMME (S)									10	9
CRED Weathered (S)	1				3	5				
ENYA A Day Without Rain (W)	7			5	6					
PINK FLOYD The Best of Pink Floyd (E)			7							10
ROBBIE WILLIAMS Seen Through The Veil (U)			1	1					7	10

THE NETHERLANDS

1	L'AMOUR, L'AMOUR LOREN O'NEILL	IRE
2	HERO MICHELLE JOHNSON	IRE
3	PAID MY DUES ROBBIE WILLIAMS	IRE
4	ANASTACIA PAID MY DUES	IRE
5	ROBBIE WILLIAMS PAID MY DUES	IRE
6	ANASTACIA PAID MY DUES	IRE
7	GIGI D'AGOSTINO GIGI D'AGOSTINO	IRE
8	BE GEES THE BEST OF BEE GEES	IRE

SWEDEN

1	SINGLES ROBBIE WILLIAMS	IRE
2	ROBBIE WILLIAMS PAID MY DUES	IRE
3	ANASTACIA PAID MY DUES	IRE
4	ROBBIE WILLIAMS PAID MY DUES	IRE
5	ANASTACIA PAID MY DUES	IRE
6	ROBBIE WILLIAMS PAID MY DUES	IRE
7	ANASTACIA PAID MY DUES	IRE
8	ROBBIE WILLIAMS PAID MY DUES	IRE

DENMARK

1	I WANT WHAT SHE'S GOT BECAUSE I GOT HIGH	IRE
2	BECAUSE I GOT HIGH BECAUSE I GOT HIGH	IRE
3	BECAUSE I GOT HIGH BECAUSE I GOT HIGH	IRE
4	BECAUSE I GOT HIGH BECAUSE I GOT HIGH	IRE
5	BECAUSE I GOT HIGH BECAUSE I GOT HIGH	IRE
6	BECAUSE I GOT HIGH BECAUSE I GOT HIGH	IRE
7	BECAUSE I GOT HIGH BECAUSE I GOT HIGH	IRE
8	BECAUSE I GOT HIGH BECAUSE I GOT HIGH	IRE
9	BECAUSE I GOT HIGH BECAUSE I GOT HIGH	IRE
10	BECAUSE I GOT HIGH BECAUSE I GOT HIGH	IRE

NORWAY

1	PAID MY DUES ROBBIE WILLIAMS	IRE
2	BECAUSE I GOT HIGH BECAUSE I GOT HIGH	IRE
3	CAN'T GET YOU OUT OF MY HEAD FOUR MURDERERS	IRE
4	FALLIN' MICHELLE JOHNSON	IRE
5	HERO MICHELLE JOHNSON	IRE
6	ALBUMS ROBBIE WILLIAMS	IRE
7	ANASTACIA PAID MY DUES	IRE
8	ROBBIE WILLIAMS PAID MY DUES	IRE
9	SISSEL KYRKJØBO SISSEL KYRKJØBO	IRE
10	PINK FLOYD THE BEST OF PINK FLOYD	IRE

NEW ZEALAND

1	SINGLES ROBBIE WILLIAMS	IRE
2	ROBBIE WILLIAMS PAID MY DUES	IRE
3	ANASTACIA PAID MY DUES	IRE
4	ROBBIE WILLIAMS PAID MY DUES	IRE
5	ANASTACIA PAID MY DUES	IRE
6	ROBBIE WILLIAMS PAID MY DUES	IRE
7	ANASTACIA PAID MY DUES	IRE
8	ROBBIE WILLIAMS PAID MY DUES	IRE
9	ANASTACIA PAID MY DUES	IRE
10	ROBBIE WILLIAMS PAID MY DUES	IRE

PORTUGAL

1	CAN'T GET YOU OUT OF MY HEAD FOUR MURDERERS	IRE
2	BECAUSE I GOT HIGH BECAUSE I GOT HIGH	IRE
3	DROWNING MICHELLE JOHNSON	IRE
4	WALK ON MICHELLE JOHNSON	IRE
5	ONG MICHELLE JOHNSON	IRE
6	PINK FLOYD THE BEST OF PINK FLOYD	IRE
7	BACKSTREET BOYS BACKSTREET BOYS	IRE
8	QIANA KRAAL QIANA KRAAL	IRE
9	THE SMASHING PUMPKINS THE SMASHING PUMPKINS	IRE
10	STING THE BEST OF STING	IRE

ARGENTINA

1	SINGLES ROBBIE WILLIAMS	IRE
2	ROBBIE WILLIAMS PAID MY DUES	IRE
3	ANASTACIA PAID MY DUES	IRE
4	ROBBIE WILLIAMS PAID MY DUES	IRE
5	ANASTACIA PAID MY DUES	IRE
6	ROBBIE WILLIAMS PAID MY DUES	IRE
7	ANASTACIA PAID MY DUES	IRE
8	ROBBIE WILLIAMS PAID MY DUES	IRE
9	ANASTACIA PAID MY DUES	IRE
10	ROBBIE WILLIAMS PAID MY DUES	IRE

Music Pulse™

Edited by Nigel Williamson

**PREDICTIONS:** In the first two issues of the new year, Global Music Pulse will look at acts likely to make a mark internationally in 2002. Part one of the series follows.

**NO RAIN ON THEIR PARADE:** "We owe things around a global drummer/songwriter Tom White says. "We write a pop song and then work out how to make it different." It's a refreshing approach that looks set to make the Electric Soft Parade one of the brightest new British duos in 2002. The pair consists of White and his brother, vocalist Alex, 18. Their debut project, *Holes in the Wall* (db Records), is due in February. They are already attracting critical acclaim for their classic-pop-with-a-twist sound, which displays influences ranging from the Verve to Teenage Fanclub. The brothers' rise has seemed unstoppable since U.K. radio station Xfm played their demo a year ago. As a result, they were snapped up by A&R legend Dave Bates for his new label. The only hitch in their ascent has been an enforced name alteration due to the existence of a Doors tribute band called the Soft Parade. But as long as we're in a popish mood and we feel out of place, we'll be all right," they say with enviable teenage attitude.

NIGEL WILLIAMSON

**ROCK REVIVAL:** Denmark is witnessing a rock revival spurred by two debut acts, *Sayla* and *Jupiter Day*. The latter's eponymous disc will be released Feb 4, preceded by first single "Empty Space" (Sony). The five-piece delivers a sparkling brand of hard-hitting, instrumentally layered rock. Co-production is by Zed (the Cure, Charlatans). "He added to my music. He could hear something in his head—maybe a guitar riff that needed a certain ring, and he took care of it," frontman Mark Rønløv says. "But I don't think we sound Danish. We're very international." Sayla takes a different approach with its seductive melange of pop and rock. Already a radio favorite, the quintet won national radio DR's prize as the best new talent in the country. "Basically, we want to tell the history of the world through our music," frontman Søren Høj says ambitiously. The group will perform at MIDEM 2002 later this month. Sayla's debut, *The Second You Sleep* (EMI), is due Jan 21.

CHARLES FERRER

**CHILL-OUT CHAMPIONS:** The phenomenon known as chill-out and lounge music, featuring influ-

ences from jazz to electronica and world music, has produced two new French acts set to make immaculately mellow waves in 2002. *Alifree's* debut album, *Spaced* (Verve), is released this month and features vocal contributions from Helen Merrill and Roberta Liorca. Liorca's debut, *Newcomer* (F Communications), has already sold 120,000 units, almost exclusively by word-of-mouth. The group's sleek and rounded soul-jazz sound is now taking off in Australia, and further international success seems likely to follow.

GARY SMITH

**GEMMA SPARKLES:** Irish eyes are on Gemma Hayes as the girl most likely to break through in 2002. The Tipperary, Ireland-born singer/songwriter releases her debut album in the spring on the Source label. It comes on the back of two well-received EPs (*4.35am* and *Work to a Calm*) and was co-produced by Dave Fridmann (Mercury Rev, Mogwai, the Flaming Lips) in his Tarbox Studios in Buffalo, N.Y. At 23, Hayes appears able to fill the sensitive songstress niche occupied by the likes of Beth Orton. Last year she toured Europe as a special guest of Sparkhorse and supported Turin Brakes on a U.K. tour. Extensive touring activity is planned around the release of her album.

NICK KELLY

**TASTING GOOD:** Singapore hip-hop group Urban Xchange has released its first album—*What Are We Doing Here?*—on Universal Music. The 14-track disc of original material incorporates elements of garage and R&B. First single "Stupid" is garnering extensive airplay on Singapore radio. Urban Xchange is the first Singapore band directly signed to Universal Music. Universal Music Singapore music director Gary See says, "They're our musical babies, because they're our first growing up. We've seen them grow up so fast. It's incredible. Musically, they're the best we've got, with the best, and the feedback we're getting is extraordinary." Urban Xchange formed about six months ago and came to prominence on TV and cinema screens endorsing Coca-Cola's Life Is Good campaign. The band was also noticed by Hans Ebert, VP of creative services for Universal Music Asia. He heard demos and asked the band to rework his own song, "I Wanna Be Like Jackie Chan," for the Asian version of the soundtrack for the movie *Rush Hour 2*.

NAZIR HUSAIN



## Events Calendar

### JANUARY

Jan. 7, **Future of Music Policy Summit**, Georgetown University, Washington, D.C. 202-661-2065.  
Jan. 9, **American Music Awards**, Shrine Auditorium, Los Angeles. 323-931-8200.  
Jan. 9-12, **29th Annual International Association for Jazz Education Conference**, Long Beach Convention Center and Hyatt Regency Hotel, Long Beach, Calif. 785-776-8744.  
Jan. 11, **North Florida Music Association Second Annual Showcase**, Marquette Theater, Jacksonville, Fla. 904-386-4196.  
Jan. 20-24, **MIDEM 2002**, Palais Des Festivals, Cannes. 212-370-7470.  
Jan. 26, **Musical Publicity Seminar**, sponsored by UCLA Extension, Universal Citywalk, Los Angeles. 310-825-0641.  
Jan. 29-Feb. 3, **Country in the Rockies**, presented by the T.J. Martell Foundation, Crested Butte, Colo. 800-785-2873.

### FEBRUARY

Feb. 3, **23rd Annual T.J. Martell Foundation Family Day**, Basketball City, New York City. 615-256-2002.  
Feb. 12-14, **M3 REPLITECH North America**, Los Angeles Convention Center, Los Angeles. 800-800-5474.  
Feb. 20, **Brit Awards**, Earls Court, London. 44-207-385-1200.  
Feb. 21-24, **14th Annual International Police Alliance Conference**, Adam's Mark Hotel, Jacksonville, Fla. 301-588-8185.  
Feb. 23, **Start and Run Your Own Record Label**, New York City. 212-688-3504.  
Feb. 26, **Fourth Annual Entertainment**

ment Law Initiative Luncheon and Conference, Regent Beverly Wilshire Hotel, Los Angeles. 310-392-3777.  
Feb. 27, **44th Annual Grammy Awards**, Staples Center, Los Angeles. 310-392-3777.  
Feb. 27-March 2, **33rd Annual Country Radio Seminar**, Nashville Convention Center, Nashville. 615-327-4487.

### MARCH

March 2-3, **Global Entertainment & Media Summit**, New York Hotel, New York City. 973-228-4450.  
March 6, **2002 World Music Awards**, Monte Carlo Sporting Club, Monte Carlo, Monaco. 377-935-43-69.  
March 8-10, **Southland Theatre Artists Goodwill Event**, sponsored by the T.J. Martell Foundation, Luchman Fine Arts Complex, Los Angeles. 615-256-2002.  
March 9-12, **National Assn. of Recording Merchandisers Convention & Trade Show**, San Francisco Marriott, San Francisco. 856-596-2221.  
March 11, **Best Cities Live Dinner**, sponsored by the T.J. Martell Foundation, Vanderbilt Plaza, Nashville. 615-256-2002.  
March 14, **Boston Boston City Classic**, sponsored by the T.J. Martell Foundation, Miami Shores Country Club, Miami. 615-256-2002.  
March 14-16, **Billboard/Airplay Monitor Radio Seminar & Awards**, Eden Roc Resort, Miami Beach. 646-654-4660.

## Good Works

**COUNTRY CALENDAR:** With participation from such artists as George Jones, Faith Hill, Tim McGraw, Sara Evans, Vince Gill, and Martina McBride, the Down Syndrome Assn. of Middle Tennessee has produced its second annual Down Home Country calendar for 2002. The calendar is available for \$10, plus shipping, at the department Web site. Proceeds will go toward support and educational services for families affected by Down syndrome. Contact: **Tina Swanson** at 615-386-9002.

**TRITT GRANTS WISH:** Country artist Travis Tritt recently granted

Woody Herman's band at the age of 16. He went on to record with Frank Sinatra, Ella Fitzgerald, and Nat King Cole and was a member of the Tonight Show band for 20 years. Candoli often worked with his older brother, trumpeter Pete Candoli, on recordings on the Mercury, Crown, and Somerset labels.

**Gilbert Becaud**, 74, of lung cancer, Dec. 18, in Paris. Becaud was a French singer who was well-known in the 1950s alongside fellow vocalists Charles Aznavour and Guy Béart. His songs have been recorded by Frank Sinatra, Edith Piaf, Bob Dylan, Nina Simone, James Brown, and

March 20-24, **Cowboy Poetry & Music Festival**, Melody Ranch Motion Picture Studio, Santa Clarita, Calif. 661-286-4021.  
March 23-27, **Winter Music Conference**, Miami Beach Convention Center, Miami Beach. 954-563-4444.

### APRIL

April 27, **KLOS Mark & Brian Celebrity Golf Tournament**, sponsored by the T.J. Martell Foundation, Coyne Hills Golf Club, Fullerton, Calif. 615-256-2002.  
April 30, **Fishing for a Cure**, sponsored by the T.J. Martell Foundation, Nashville Shores, Nashville. 615-256-2002.

### MAY

May 2, **Skyler Neil Memorial Golf Tournament**, sponsored by the T.J. Martell Foundation, Malibu Country Club, Malibu, Calif. 615-256-2002.  
May 7-9, **Billboard Latin Music Conference & Awards**, Eden Roc Resort, Miami Beach. 646-654-4660.  
May 10-11, **Emerging Artists and Technology in Music Conference**, MGM Grand Hotel, Las Vegas. 702-792-9430.

### JUNE

June 16, **MuchMusic Video Awards**, MuchMusic headquarters, Toronto. 416-591-7406.  
June 24-26, **M3 REPLITECH Europe**.

Melanie Wright's wish to be in a country music video through the Make-A-Wish Foundation. Trill's upcoming video for "Modern Day Bonnie and Clyde" features Wright, an 18-year-old former dance student who is suffering from ovarian cancer. Contact: **Dixie Weatherly** at 615-457-8582.

**MUSIC THERAPY PARTNERSHIP:** The Institute for Music and Neurologic Function (IMNF), an affiliate of the Beth Abraham Family of Health Services in the Bronx, N.Y., and Musicians on Call (MOC) have formed a new partnership to better enhance the music therapy received by the IMNF's patients. The partnership will allow MOC volunteers to bring music directly to patients' bedsides. Contact: **Connie Tejeda** at 718-519-4168.

**Cher.** His musical comedy, *Madame Tazewell*, was performed on Broadway in the late 1980s.

**Clifford T. Ward**, 57, of pneumonia, Dec. 18 in Kidderminster, England. Ward was a singer/songwriter best-known for his 1970s hit "Gaye" and for the singles "Solitary" and "When I Walk". His song "Gaye" recorded by such artists as Art Garfunkel and Ringo Starr. Ward made more than a dozen albums, including 1973's *Home Thoughts* and 1974's *Mattie Pieces*. His last album was 1994's *Julia and Other New Stories*. Ward had suffered from multiple sclerosis for 20 years.

Amsterdam Rai, Amsterdam. 800-800-5474.

### SEPTEMBER

Sept. 12-14, **National Assn. of Broadcasters Radio Show**, Washington State Convention and Trade

## Brazilian Rocker Eller Dies At The Age Of 39

BY LILIA COBO

MIAMI—In her hit song "Eu Quería Ser Cassia Eller," Brazilian rock singer Cassia Eller sang: "I could have been a priest/poet/The king of soccer, a great filmmaker, a Napoleonic monk/But what I would really like to be is Cassia Eller."

The words, written by fellow composer Pericles Cavalcante, epitomize the irreverent, iconoclastic Eller, who died Dec. 29, 2001, in Rio de Janeiro, Brazil, of cancer, possibly from a drug overdose. The 39-year-old, who treated her, Eller, who was 39, died at the peak of her 11-year career, following a stint as the Rolling Stones' opening act and the success of her eighth and latest album, *Acústico MTV* (Universal), which has sold more than 250,000 copies.

The impressive sales—unusual for a Brazilian rock act, much less a female rock singer—there—were hailed by Marcelo Castello Branco, president of Universal Music Brazil/South-Eastern Cone, just two weeks before Eller's unexpected demise.

"Cassia Eller's success is probably the most noteworthy [musical achievement] of the year," Castello Branco said at the time. "There's this mistaken notion that the music industry is very of the moment." In this case, we have an artist who's been around for many years, and recognizing her talent today is very fair and gives me great happiness."

Eller—a charismatic performer with a distinctive guttural yet sensual voice—was known for her organic blend of rock and *musica popular brasileira*. The daughter of a military father and a samba-singer mother, Eller first burst onto the Brazilian music scene with her eponymous debut in 1990 on PolyGram, which included the hit single "Por Enquanto" (penned by Renato Russo) and a reggae version for the singles "Solitary" and "When I Walk." Her song "Gaye" featured the single of the same name, which reflected on Brazil's marginalized, delinquent youth. Some critics say the song radicalized Brazilian rock.

Although Eller wrote some of her own material, she became better-known as a reinventor of a wide

range of standards, even though on subsequent albums she recorded previously unreleased tracks written specifically for her.

"One trait that makes a singer a great singer is being able to take a song and make it their own," longtime producer/songwriter Nando Reis told the Brazilian press. "She had that intensity. The intensity and quality of the things we did together had genuine artistic expression. It's hard to understand death. It's just out of all that."

Beyond her music, Eller flaunted convention in her personal life. Openly gay, she was raising her 8-year-old son, Francisco, with her partner of 13 years. An unabashed provocateur, she liked to test audiences with punk attire and hairdos, as well as by baring her breasts on TV.

Eller's acknowledgment of drug use in the past (from 1998 to 2000) she went into a detoxification program for cocaine abuse) has fueled speculation that her death was provoked by baring her breasts on TV.

Eller's acknowledgment of drug use in the past (from 1998 to 2000) she went into a detoxification program for cocaine abuse) has fueled speculation that her death was provoked by baring her breasts on TV.

by a drug overdose, a claim her family denies. Although autopsy results are still pending, a spokesman at the Santa Maria hospital in Rio de Janeiro told the Associated Press that Eller had admitted in an "agitated and disoriented" state and had probably died following an "external intoxication."

Eller was buried Dec. 30 at Rio de Janeiro's Saudade cemetery with close to 500 people in attendance, according to Brazilian press reports.

"She was a talented, marvelous, intelligent person," Brazilian singer Djavan says. "It's a great loss. She was acerbic and tender at the same time, and that duality made her a different person."

**Solution to this week's puzzle (page 102)**

EVIL	NAIL	NAVE	REPS
NOCH	CH	CH	CH
FAVOR	UNIT	FOGA	
LEAF	AN	REGIT	AL
ONE	LE	CH	CH
PASS	ES	ELICT	
FLAND	THANE		
CH	CH	CH	CH
CH	MARCH	SPARE	
RODAR	CH	CH	CH
CH	CH	CH	CH
TRULING	AGAR	CH	CH
CH	CH	CH	CH
CH	CH	CH	CH
CH	CH	CH	CH

## FOR THE RECORD

The first name of Five for Fighting's John Ondrasik was misspelled in the story "Industry Rediscoveries Its Troubadour Traditions," which ran in the Dec. 22, 2001, issue of *Billboard*.

## Life Lines

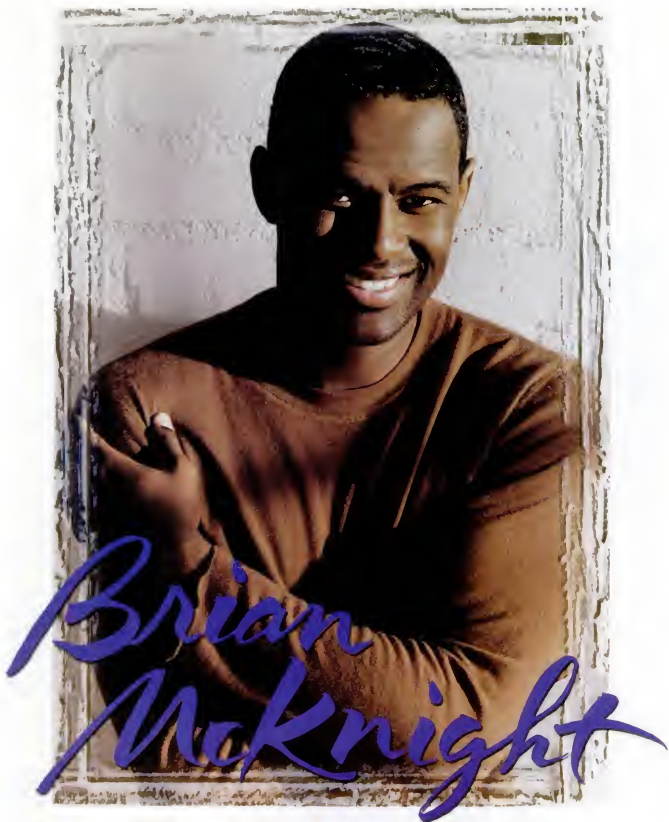
### BIRTHS

Boy, Shylow Shakir, to Greta Rushon and Chyow "Chyskita" Parker, Dec. 10 in Long Island, N.Y. Mother is a manager in ASCAP's business affairs department. Father is a rap/hip-hop producer.

### DEATHS

Conte Candoli, 74, of cancer, Dec. 14 in Palm Desert, Calif. Candoli was a jazz trumpeter who got his start in





**Billboard's 10th-Anniversary Salute**

Brian  
McKnight  
10th Anniversary

# super talent

In a brief decade, he's compiled a lengthy résumé: hit-making artist, musician, arranger, producer, soundtrack contributor and multi-genre songwriter. And he's just getting started. BY DON WALLER



Electric conductor: McKnight leads a recording session

**B**rian McKnight is a singer, songwriter, multi-instrumentalist, musical arranger, record producer—even an actor, co-starring in the sitcom *Sister, Sister*—who's been hanging platinum records on his walls for the past 10 years.

Drawing from a rich musical wellspring that stretches from R&B, gospel, jazz and pop to funk, rock and hip-hop, McKnight has won fistfuls of awards, made dozens of guest appearances on other artists' records—and perhaps most tellingly—provided the soundtrack to countless numbers of romantic encounters. With a track record like that, where do you start?

The biographical facts are these: Brian McKnight was born in Buffalo, raised in Orlando and attended Oakwood College in Huntsville, Ala. His older brother, Clande, is a member of hitmaking vocal group Take 6. By the time he was 19, McKnight had signed his first record deal.

Former Mercury Records president-turned-producer/consultant Ed Eckstine elaborates: "In '88 or '89, I was running Wing Records, which was folded into Mercury, when Sam Sapp—one of my A&R interns—told Brian's tape on the seat of my car. Other people were interested as well, but I told Brian that, rather than get sucked into one of those deal-a-producer situations, we would allow him to write and produce his first two records, and, if that didn't work out, then we'd go the other route."

"His talent was obvious," Eckstine continues. "He incorporated the jazz singing of a Nat 'King' Cole with the classic-soul singer-songwriter style of a Marvin Gaye or a Stevie Wonder or a Donnie Hathaway. He's really a jazz fan who works in an R&B idiom. And he has that hip-hop influence. The biggest thing I did was tell him to be aware of what was on the radio and take what he wanted from that. Plus, he was really focused, always prepared, always knew what his responsibilities

were. His work ethic was definitely a serious factor in his ultimate success."

Three years later, his 1991 debut album, *Brian McKnight*, went platinum, spurred by the startling single success of the surprisingly stark ballad "One Last Cry," a top-10 R&B hit that reached No. 13 on the Hot 100.

## INSPIRATIONAL PIANO

Alicia Keys, whose J Records debut *Songs in A Minor*

features a musical appearance by McKnight, cites "One Last Cry" as "one of the first songs I fell in love with when I started getting into writing. It was deep and real and brutally truthful, and Brian's piano playing was even more inspirational; I played many of his songs on the piano when I was learning. I have so much respect for him."

About this time, McKnight duetted with Vanessa Williams on "You Gotta Go," which appeared on her 1991 *Comfort Zone* album, leading to a second duet, "Love Is," which became a No. 3 pop hit and appeared on the 1992 soundtrack to the TV show *Beverly Hills 90210*.

"I've always been known as a 'song man,'" says former Mercury Records West Coast A&R rep-turned-consultant Tom Vickers. "And I met with [publishing veteran] Jolene Cherry while looking for songs for Vanessa's follow-up to 'Save the Best for Last.' She played me this song written by Tonio K., John Keller and Michael Caruso called 'Love Is,' which they'd demo'd as a male vocal. She wanted Vanessa to cut it, but after I played it for Ed Eckstine, he suggested doing it as a duet between Brian and Vanessa."

McKnight cemented his platinum status with his 1995 follow-up, *Remember You*, featuring a top-10 R&B cover of Van Morrison's "Crazy Love," which appeared on the 1994 soundtrack to the Jason's Lyric film. (McKnight also produced and arranged the Aaron Hall, Keith Sweat, R. Kelly and Usher collaboration, "U Will Know," for that film's soundtrack.) McKnight's own composition "Every Beat of My Heart," which was awarded a daytime Emmy for its usage on *As the World Turns*, also stems from his sophomore effort.

*Continued on page 54*

## With Pen In Hand: A Serious And Versatile Songwriter

McKnight's tunes have been covered, by—among dozens of others—Alicia Keys, Boyz II Men, George Benson, Take 6 and Johnny Mathis

**"B**rian McKnight has always been distinguished by his amazing voice, incredible musicianship and the strength of his songwriting," says Universal Music Publishing Group Worldwide president David Renzer. "While the A&R community has tremendous respect for Brian because he's known for being a multi-instrumentalist, he also works really hard. I remember a few years ago—before 'Back At

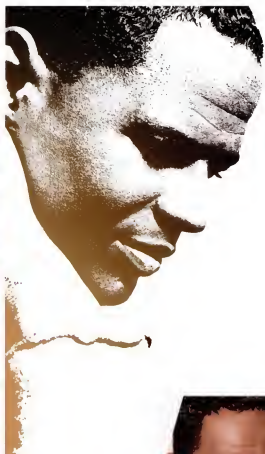
One' was even released—we had a conference of AEs of publishing from around the world. I told him this was an good opportunity to meet all these people who'd be working his songs. He came down with a full band and back-up singers and played a complete show for them and just killed."

"Songwriting is definitely the most fun part of the job for Brian," agrees McKnight's longtime manager, Herb Trawick. "That's where you

get to see how serious he is at work. He approaches songwriting like a job; he writes almost every day—Latin, rap, pop, funk, gospel, a jazzy song or a sexy song—which is why he's got a backlog of about 3,000 songs."

Aside from Boyz II Men, Kirk Whalum, Aaron Hall, Philip Bailey, Damian Hall, Tracey Spencer, Waymon Tisdale, Art Porter and Take 6, McKnight's compositions have been

*Continued on page 61*



Multi-Platinum  
Songwriter  
Composer  
Producer  
Singer  
Artist

**CONGRATULATIONS**  
on your 10 year career

from your  
Motown Family



**artisticintegrity**



# Brian McKnight

## 10th Anniversary

### Q&A BY GAIL MITCHELL

Say the name "Brian McKnight" and most people will start reeling off the romantic balladeer's various hits, including "One Last Cry," "Anytime," "Back at One" and "Love of My Life." But what about the man behind the public persona? In the following one-on-one interview with *Billboard's* R&B/rap associate editor Gail Mitchell, the Buffalo-born, Orlando-bred McKnight takes five—chatting about his platinum-selling career thus far, his predilection for jazz, his most quirky song inspiration and what he'd do differently if he were starting out now.

**Looking back on your career thus far, are you where you want to be?**

I don't know how it is for everybody else, but I probably grew up and matured more in the first year of actually having a record out than I have in my whole life. The misconception is that when you get signed, you immediately release a record and you're immediately a big star. That's not the way it worked out for me. I got signed. But it took me three years to put out a record.

I didn't feel like a celebrity until probably four or five years after that. On the one hand, that could have been very disheartening. But I don't think I would trade that in, knowing what I know now. In some ways, it's exactly how I thought it would be. In other ways, it's completely the antithesis.

**So you're pleased at this point?**

I'm pleased, though there are still a lot of things that drive me crazy. There's nothing that's 100% gravy. Everything has its ups and downs, its pros and cons. As long as you can continue to make the good outweigh the bad, you can continue to do what you do.

**Give an example of one pleasing thing that's happened and something that still drives you crazy.**

The best thing about what I do is when somebody says, "We used your song at our wedding. Your song helped me through this, your song helped me through that." That's what this should be all about: being able to write music that touches people's lives. That's why I got into this in the first place. The bad stuff has to do with everything else. It has nothing to do with the actual music.

**You're talking about the actual entertainment business?**

That's the part you don't hear about. Everything is always so negative, and people dwell upon things about celebrities in general. Which is why I don't watch *Access Hollywood* or anything like that. [Those shows] tend to probe about things that have nothing to do with the person's actual art. It's always about other stuff.

**Since you first got started, what's changed the most about the record business?**

That you can't really go away anymore. I've done five albums in nine years. That's a little more than a record every two years. It used to be [that] you could make a record, ride that for as long as you could and wait for people to want you back again. Now, that's more detrimental than having a bad record. Every Tuesday, there are so many records that come out, it's very easy to be forgotten. The public is more fickle than ever because they don't know how to attach themselves to someone.

It's worse than a relationship, in a lot of ways, because it doesn't matter how much you do. You have to continue to cultivate your fan base and be there for them. Going away for three years and coming back with a record is almost like starting over again. It's like you have to keep coming right back, right back, right back. Capitalize on it right now or otherwise.

**At what point did you decide you wanted to make a career of this?**

I really wasn't looking to be an artist. I've been writing songs, it seems, like my whole life. I just really wanted to

*Continued on page 20*





**YOUR ACCOMPLISHMENTS  
ARE COMMENDABLE**

Stevie Wonder  
Smokey Robinson  
The Temptations  
Erykah Badu  
BeBe Winans



**ourlegacy**



Brian  
McKnight  
10th Anniversary

# McNumbers: BM's Top-Charting Records

Compiled by Keith Caulfield

Brian McKnight's top R&B/hip-hop album, *Anytime*, spent three weeks at No. 1 on the chart and 76 weeks on the list overall. Following the No. 17 peak of his eponymously titled 1992 debut, all of his studio sets have reached the top five.

On the Hot R&B/Hip-Hop Singles & Tracks chart, McKnight has racked up 12 top-40 hits, including the top-10 songs "Back at One," "Crazy Love," "You Should Be Mine" and "One Last Cry." While his highest-charting R&B single is "You Should Be Mine," which climbed to No. 4 over on The Billboard Hot 100, he's had two top-three R&B singles. His 1995 duet with Vanessa Williams, "Love Is," from the *Beverly Hills, 90210* soundtrack, hit No. 3, and 1999's "Back at One" spent eight weeks at No. 2.

Titles on both charts are ordered by peak position. If more than one title peaked at the same position, ties were broken by the number of weeks spent at the peak.

## TOP R&B/HIP-HOP ALBUMS

1. *Anytime* (1997)
2. *Back at One* (1999)
3. *Superhero* (2001)
4. *I Remember You* (1995)
5. *Brian McKnight* (1992)

## HOT R&B/HIP-HOP SINGLES & TRACKS

1. "You Should Be Mine" (Don't Waste Your Time) (featuring Mase) (1997)
2. "Back at One" (1998)
3. "One Last Cry" (1993)
4. "Crazy Love" (From *Jason's Lyric*) (1995)

5. "Love of My Life" (2001)
6. "The Way Love Goes" (1992)
7. "On the Down Low" (1995)
8. "Hold Me" (featuring Tone & Kobe Bryant) (1998)
9. "I'll Take Her" (Ill Al Skratz, featuring Brian McKnight) (1994)
10. "Still in Love" (1996)

Through 1997, all of McKnight's releases were through Mercury. In 1998, he moved to Motown. "Love Is" was released on Giant/Reprise. ■



## INTERVIEW

Continued from page 48

know if what I was doing could even compare to the things that were out there. That's why I sent my demo in. I was in Alabama, going to college. All I had to go by was what I heard on the radio. I was like, "If that's a hit, then maybe what I'm doing isn't that far off." The feedback I got back was "Please sing us a demo." Then I watched my brother get his first Grammy when I was 18. It was, "Wow, he made it. Maybe it's possible."

### Are you a singer first or a songwriter?

I'm a songwriter first, for a lot of reasons. It's the complete creation of something from nothing. The same way that painters and sculptors start with nothing and end up with something. I can't even tell you how it happens or why. Obviously, there's a formula that I go by at the same time. I write about the same subject. I've written 800 songs about that same subject.

### What inspires you?

Everything and anything. Not just to me, but around me. My friends, TV, movies. There are so many ideas just waiting to happen that I absorb and that most people just walk by.

### What's the most quirky thing you've absorbed that turned into a song?

Probably with the song "When You Wanna Come" on my *Superhero* album. I'm into talk radio; I very rarely listen to regular radio. I listen to Tom Leykis in Los Angeles every day when I'm home. He has a different subject every hour. The subject this day was women in long-term relationships who weren't being sexually satisfied. All my friends brag about how great they are in bed, so there can't be too many women that are going to call up, right? However, woman after woman was sharing horrible stories about their mates. That's where that whole song came from.

### You write frequently with Brandon Barnes. How did you two hook up?

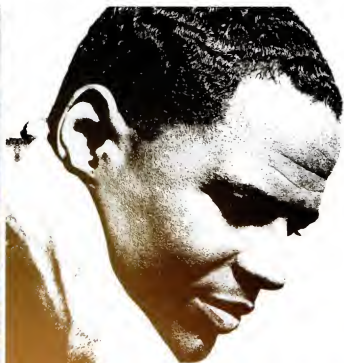
Brandon is my best friend, whom I've known since I

Continued on page 56

BRIAN MCKNIGHT  
CONGRATULATIONS!

FROM YOUR FRIENDS AT

ZIFFER, BRITTENHAM,  
BRANCA & FISCHER LLP



## YOUR CAREER, INSPIRATIONAL

India.Arie  
702  
Corey  
Lathun  
Remy Shand  
Sharissa  
Damian Marley  
Her Sanity



**ourfuture**

*10 incredible years and you're*



# **STILL THE ONE!**

*Congratulations on the first decade  
of goodness...*

*Herb Trawick, Sharon Heyward,  
Wayman Jones, Damien Smith,  
Silas White, Robert Weissman,  
Sly Starling and The Trawick Group.*



*10 years of sharing your songs,  
your music and  
your soul*



*Congratulations from your crew...  
Mr. Sloane Touring Company*

LONDON—Brian McKnight's international path may not be paved with platinum to the same extent as in his homeland. But, by taking a hands-on approach to his career outside the U.S., he has reached levels of success and familiarity in several key markets that are the envy of other R&B performers.

"Obviously, the biggest difference is the level of the celebrity status," the singer told *Billboard* on a visit to

*Brian McKnight*  
10th Anniversary

plane and meeting other people, and with American artists, that's more of a struggle," notes Kronfeld. "But Brian does understand the value of it and wants to get his music played everywhere in the world."

"He's happy to do the parts of the job that a lot of artists don't like: talking to the media, playing showcases, doing TV performances, he's just a pro, and we appreciate that."

## McKnight Seizes The Day Overseas

*Hard work and enthusiasm have helped the writer/singer make progress on "getting his music played everywhere in the world."* BY PAUL SEXTON

London to support his *Back At One* album in January 2000. He also has taken on promotional duties on a different scale than back home. During the *Back At One* campaign, those duties included a live show at the Jazz Café in London attended by Universal Music U.K.'s then-chairman and CEO John Kennedy, now president/CEO of Universal Music International, and his deputy (and successor) Lucian Grainge.

"In the States," said McKnight, "I can't walk five feet without people going crazy."

But these were not the words of an American superstar indignant at having to get his passport out and go back several squares on the game board of success. As Andrew Kronfeld, senior VP, international, Universal Motown Group, says, McKnight has embraced his foreign duties with enthusiasm. "Having lived in the U.K., I think most artists there are used to getting on a



That approach has brought McKnight considerable results in Asia Pacific territories, Australia, New Zealand and South Africa. Kronfeld says that combined sales there of *Back At One* topped 300,000, and that—with the recent success there of "Love of My Life" as the lead single from his new *Superhero* follow-up—album sales this time had risen to 130,000 within a month of release by late November.

### HALF A MILLION SALES

"He's been out [to Asia] for promotion on this album," says Kronfeld, "and we're trying to firm up a February concert tour there. Our goal is to sell over half a million records in that part of the world. He went there [on the last album], and the single 'Back At One' was quite a big hit, whereas, in Europe, he's been there

*Continued on page 60*

### SUPER TALENT

*Continued from page 46*

### DOCUMENTARY KNOCKOUT

McKnight's multimedia crossover continued with the title track for *When We Were Kings*, the 1997 soundtrack to the Academy Award-winning Muhammad Ali documentary, which he performed with Diana King. This tune also can be heard on the soundtrack to the 1999 *Our Friend Martin* film.

Building on this marketplace momentum, McKnight's next solo effort, 1997's *Anytime*, went double-platinum. While the title track was a top-10 pop and No. 1 R&B hit, "You Should Be Mine"—a studio col-



laboration with Puff Daddy and Mase, built around a James Brown sample and sung with Kelly Price—and "The Only One for Me" were both top-10 R&B hits.

The following year, McKnight released *Bethlehem*, a Christmas album. He also sang on Mariah Carey's hit "Whenever You Call," heard on the diva's #1 album.

All of this laid the groundwork for McKnight's triple-platinum success with 1999's *Back At One*. The title track was a No. 2 pop hit for McKnight—and a top-10 country hit when covered by Mark Wills.

Motown president/CEO Kedar Massenberg notes that "10 years ago, John Tita of PolyGram Publishing made me aware of this rising young producer-pianist-songwriter who had a deep jazz background and wrote from the heart. When Brian's contract was transferred

*Continued on page 60*

*Congratulations to*

**Brian McKnight**

*Needless to say, it has been a  
pleasure working with you.*

*Here's wishing you many more  
decades of success.*

from all of us at  
CD Enterprises, Inc.

Darryll, Carol, Gerald, Julia  
Kathy, Tiffany, John & Poncho



Telephone : (703) 734-0088  
7531 Leesburg Pike, Suite 200  
Falls Church, Virginia 22043



William Morris  
Salutes Our Client

# Brian McKnight

On a Decade of Hits

# Happy Anniversary!

Here's to 10 More Years  
and Beyond...



NEW YORK • BEVERLY HILLS • NASHVILLE • LONDON  
Talent and Literary Agency

was 18. It's a really odd pairing. He's a 44-year-old white man who lives in Goshen, Ala. All he really wants to do is write songs and hunt. When Oct. 15 comes around, that's when bow season starts, and he's out with his bow and arrow in the woods, shooting deer. You would never think this guy would be my best friend. But Brandon has taught me everything I know about writing songs. We're very much the same. We're both multi-instrumentalists, we both sing, and we both do melodies. It's a great pairing for me, because it's hard for me to write songs with people who only write lyrics or who only do tracks. And we're both really fast. It doesn't take long to write a song. A lot of people who write songs spend forever on one line when, usually, your first thought is the best one.

**Do you and Barnes collaborate in person or over the phone?**

We wrote "Anytime" over the phone. We wrote "Still" over the phone. I can't remember the last song we did when we were actually writing it in person together. If I have an idea and I'm home at my piano, I call him and he gets on his. Five, 10 minutes later, we've got the song done.

**Outside of "songwriter/singer," what one or two words best describe you?**

One word: oxymoron. What you see isn't necessarily what you get, and what you get isn't necessarily what you see. In a lot of ways, I'm a little boy, as far as my real personality goes. I think that people think I take this more seriously than I do, which I really don't.

**Who were your early singing and songwriting influences?**

First, people in my family, like my grandfather and my Uncle Tom. Outside of them, Nat "King" Cole. I wanted to play like him. Then, once I heard Stevie Wonder sing, it sort of canceled out everything else. I'm also a huge jazz fan. That's an inherent thing inside of me. Between

## Brian McKnight

10th Anniversary

Oscar Peterson, Bill Evans and Miles Davis, I learned the long history of jazz. I never thought of it this way, but I learned the hardest thing to do first: play jazz. I started playing in piano bars when I was 15. I'd go in and paint my moustache on. I was 6 ft., 2-inch when I was 12. That's



Inspiration: Bill Evans, Miles Davis, Nat "King" Cole

where I learned to do the foundation of what I do. I played in church and clubs. Every weekend, it was the same: Friday night in the clubs, Saturday morning in church, Saturday night in the clubs, Sunday morning in church. That kind of thing.

**Have you ever thought about doing a jazz album?**

I've thought about it, and I've actually proposed songs already. It's just a matter of when it would be the best

time to actually put that out. It's on the horizon.

**You've worked with Mariah Carey, Nate Dogg, Usher and others. Who haven't you worked with that you would still like to?**

It's hard to think in those terms. I want to work with anyone who has the same vision I do. It doesn't matter if you're known. Some of the most rewarding things I've done have been with people who weren't necessarily known. I've done some things with people overseas that people in America have never even heard of. Those things were so rewarding, even more so than a lot of things I've done here, because we were on the same page. It's sometimes hard to find that. When you're all

about the music and creating something, that's exciting to me. Whether it sells a million copies or it sells nothing—it's that experience of someone else's vision being the same as yours.

**Any chance of you and your brother Claude [of Take 6] doing something together?**

Even though I've worked on their records and they worked a little on my first record, I'm not really sure. We haven't talked about it. When it comes to music, we deal with so many issues as brothers that we very rarely talk about it. If it happens organically, fine.

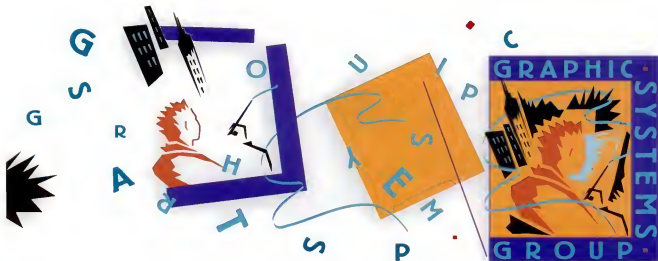
**How did Alicia Keys come to record your song "Never Felt This Way"?**

That was nothing more than [J Records chief] Clive Davis calling and saying, "I've got this new artist. She loves you, and I think she would complement you." I don't know why she did my song, but I thank her for the publishing.

**Are you working with other artists at this point?**

I'm also working with Kelly Price, who's doing a song I wrote for her. But what I have now is the opportunity to develop a couple of things that I'm really excited about through my B Entertainment label. One is a black country female, something there's never been before.

Continued on page 58



## WE CAN HELP YOU BUILD YOUR IMAGE

www.graphicsys.com or call 212.242.8787

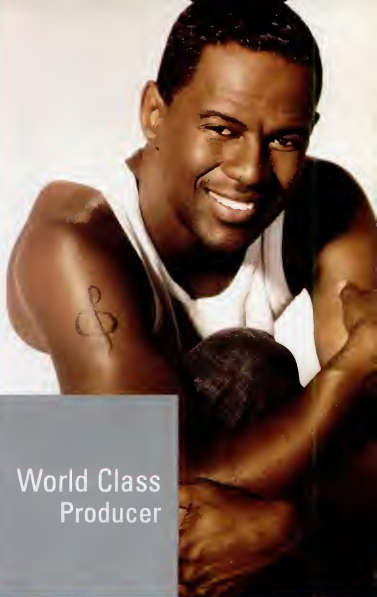
STUDIO DESIGN SUPPORT • STUDIO RETOUCHING • PREPRESS • DISPLAY GRAPHICS



Stellar  
Artist



Extraordinary  
Performer



World Class  
Producer



And most of all,  
Consummate Songwriter!

Brian,  
Congratulations on 10 amazing years!  
Your friends at Universal Music Publishing Group



I'm also working with a hip, 20-year-old rock guy, a singer-songwriter kind of on the Dave Matthews tip. **Do you ever feel anxious or nervous about having to top yourself?**

I never think about it. The one thing I've learned is where to go and how to get there—as opposed to “What did I do last time?” If I start thinking in terms of having to do another “Anytime” or “Back at One,” what happens when I don't reach that point? If I do the best that I can right now and I know it's the best, then I'm satisfied.

**Talk about your songwriting/recording process.**

I approach songwriting like it's my 9-to-5. My engineer Chris knows that I'm coming to the studio with something that I've worked on today. This is an every-

day process. Sunday through Thursday. I wake up and I do my normal everyday things. But, at some point, I know I'm going to challenge myself to come up with something new that day. Now, it may suck. It may be the worst thing you ever heard. But I'm going to write something today, period. And I'm going to record it today. If by chance I don't have something, I call Chris and say, “I'm not coming today.” That's it. If I had to estimate, I'd say I write maybe 200 songs a year.

*Brian  
McKnight*  
10th Anniversary

## Congratulations From Your Friends At



*The Elite family would like to congratulate  
Brian McKnight for a successful decade in music.  
We love you!*



*We congratulate Brian McKnight on the  
first 10 years.*



*Here's to the decades to come.*

### Which of your five albums epitomizes Brian McKnight the artist?

*Supernova*, because it's everything I'm about, personality-wise and music-wise. There's a lot of jazz influence, a little rock, an obvious R&B thing, an obvious pop thing and inspirational music, complemented by some of my best friends, like Justin [Timberlake of 'N Sync], Nate Dogg, [hip-hop producer] Battecat and [gospel's] Fred Hammond. My other albums were basically undergrad.

**A lot of people might not picture you working with someone like Battecat.**

For that matter, they wouldn't picture me doing a rock song either. But, at the same time, I can't continue to make only the records that the label thinks I should make. This record is my graduation.

**Is that hard to get around?**

It's not hard, because what I did was give them a foundation. I gave them the record that they needed with the other songs. Then there were two or three songs where I did what I wanted to do, period.

**It seems this is a more liberating record for you.**

Absolutely. Only because I wasn't making a record. I was just into writing songs every day. When I was on tour, I was doing some home recording. When I got off the tour, I had 35 songs recorded. I was like, “Let's put out a record.”

**Any thoughts about doing another holiday album?**

I don't know. I put so much into that record... What's happened is that people are discovering it every year, which is great. Hopefully, after 10 years, it may be platinum. But I didn't make that record for that reason. I wanted people to see a side of the holiday that encompasses everything the holiday is about. Obviously, that means the Christian aspect of it, but also the relationship aspect. Even going back into the political [realm] in Bethlehem and dealing with the reactions that night. All the different perspectives. It would be hard to come back after that.

**What musical trends to you see on the horizon?**

I have no idea. Just when you think you've figured it out, it changes again. What I hope never happens is that people stop accepting great songs. I still think a great song heats everything.

**If you were starting out now, what would you do differently?**

It would be hard to start that way now. If I had to do it all over again and start now, I'd probably just be a writer.

**Do you see yourself evolving into doing just that?**

The public will dictate that. If they stop wanting me as an artist, hopefully they will never stop liking real songs. Then I'll be able to continue to do that. But you just never know.

**What advice do you have for someone just starting out?**

Don't ever try to be the next somebody else. Always try to be the first you.

**Beyond your solo career, are you currently developing other projects, like soundtracks or acting?**

The soundtrack thing isn't as appealing as scoring. That's the next step for me. Acting-wise, there's always a script. I'm just waiting on the right one. Having this success in music, you don't want to do something else and have it not work. It has to be the right thing.

**What else is left for you to accomplish?**

Just making it. Staying power. I think I've already done it. But I want to be at stop because I want to—and not because I have to. Or never stop. ■



With sons Niko (left) and Brian Jr.

10 years  
and still more than amazing.

Congratulations, Brian McKnight.

from your friends at **SEARS**



to Motown in the wake of the PolyGram-Universal merger, we did 3 million copies of *Back At One* in the U.S. I was proud to be involved in that."

Also in 1999, McKnight paid homage to the late Marvin Gaye on the *Marvin Is 60* tribute album, performing "Distant Lover." That same year, McKnight's renditions of his own "Home"—first heard on *Back At One*—and "Discovery" appeared on the soundtracks to the *Stuart Little* and *Life* films, respectively.

#### PROFESSORIAL THOUGHTS

McKnight celebrated the millennium by contributing "Thinkin' Bout Me" to the *Natty Professor 2: The Kluwe* soundtrack, as well as the theme song—"Win"—to the *Men of Honor* soundtrack.

Fueled by the guitar-driven title track, McKnight's most recent album, *Supershero*, sports duets with Justin Timberlake of 'N Sync on "My Kind of Girl" and gospel great Fred Hammond of Commissioned on "When Will I See You Again." Issued last October, the album is already certified gold and climbing.

McKnight's longtime manager, Herb Trawick, offers several reasons for his client's success. "First," he notes, "you have Brian's integrity as an artist and songwriter. Second, you have the entertainment aspects of his live show. Brian's always been contrarian in his approach to playing out; he's always been a headliner. You have to remember that, even as a 19-year-old, Brian was very adult. His early records would've been considered 'neo-soul' if such a term had even existed back then. A little later, he took a hip-hop tack. But he's always had an uncentered approach—look how his audience has gotten younger, even as he's gotten older. He's been able to keep disparate groups interested. And that was our strategy from the very beginning: to keep as many balls as possible in the air. That's why—after doing 18 months of research—Sears came to us with an offer to sponsor Brian's tour. They were astonished at his con-

*Brian  
McKnight*  
10th Anniversary

sistency, the depth of his demographic appeal and his versatility.

"As for Brian's future, we'd like to break new sales plateaus," Trawick continues. "We'd like to take his songwriting ability and spread it into scoring films. He might do some acting, but it's going to have to be a part that feels real—Brian's never wanted to do anything stereotypical. In the long run, trends don't matter. Brian's built to last, he's not even close to peaking, and you can't count him out. I've been honored to have this partnership for the last 11 years. Every day, I get inspired by his music. How much more blessed can you get?"

#### SUBSTANTIAL SPRINGBOARD

"It was at Win for Brian's initial launch," recalls Motown senior VP/marketing & promotion Michael Johnson. "I remember he did a show at the Miami Nights club with a thousand women hanging on his every word. Brian's always had the musical depth and strong family background that give him the substance to serve as his springboard. Even at an early age, you could tell he was an old soul."

Motown's Massenberg concludes, "As a songwriter, performer and producer, Brian is a self-contained artist who's been able to transform himself while always following his heart. About many artists of his generation—and because that he's still a young man—can out-sing Brian? He'll always be a credible artist. And, with his work ethic, I believe that if he would've put the same amount of effort into his athletic career as he did into his singing, he would've been a point guard in the NBA." ■

## Awards & Nominations

### 2002

**NAACP IMAGE AWARDS**  
Outstanding Male Artist—*Supershero*  
(nominations); awards to take place Feb. 23, 2002

### 2001

**AMERICAN MUSIC AWARDS**  
Best R&B Male Solo: "Back At One" (winner)

**NAACP IMAGE AWARDS**  
Outstanding Male Artist: "Stay or Let It Go" (nominations)

### GRAMMY AWARDS

Best R&B Male Solo: "Stay or Let It Go" (nominations); Best Pop Male Vocal Performance: "A. B. 12" (nominations); Best Soul or Group Vocal Performance: "Coming Back Home" (nominations)

### 2000

**AMERICAN MUSIC AWARDS**  
Favorite Male Soul/R&B Artist: "The Only One for Me" (nominations); Favorite Soul/R&B Album: *Anytime* (nominations)

### BLOCKBUSTER AWARDS

Best R&B Male Solo: "Back At One" (winner)

### GRAMMY AWARDS

Best R&B Vocal Performance: "Back At One" (nominations); Best Short Form Video: "Back At One" (nominations)

### MTV MUSIC VIDEO AWARDS

Best R&B Video: "Back At One" (nominations)

### NAACP IMAGE AWARDS

Outstanding Male Artist: "Back At One" (winner)

### SOUL TRAIN AWARDS

Best R&B/Soul Single, Male: "Back At One" (nominations); Best R&B/Soul Album, Male: *Back At One* (nominations)

### 1999

**BILLBOARD MUSIC AWARDS**  
Best R&B Single: "The Only One for Me" (nominations)

### BLOCKBUSTER AWARDS

Favorite R&B Male: *Anytime* (nominations)

### GRAMMY AWARDS

Best Male Pop Vocal Performance: "Anytime" (nominations); Best Male R&B Vocal Performance: "The Only One for Me" (nominations)

### MTV MUSIC VIDEO AWARDS

Best Male Artist: "Anytime" (nominations)

### THE NAACP IMAGE AWARDS

Two nominations

### THE SOUL TRAIN MUSIC AWARDS

Best Male Solo Artist: "The Only One for Me" (winner)

### 1996

**EMMY AWARDS**  
"Every Beat of My Heart," which was adapted as a theme for the TV soap *At the World Turns*

#### OVERSEAS

*Continued from page 34*

several times and we just haven't connected with a hit single." McKnight is booked internationally by Tony Goldring at William Morris; plans call for a European visit in the spring, after the Asia Pacific dates.

"We've had some good starts [last time] in Germany and Holland," Kronfeld continues, "but we're just going to start attacking it again this year—and also solidify Asia, Australia, New Zealand and South Africa, because that's where he's really strong."

#### WRITING FAME

In the U.K., McKnight has one top-40 single to his name so far: in October 1998, "You Should Be Mine" reached No. 36. But he has been enjoying major overseas success there and in many other territories in his songwriting guise in recent months, via the piano ballad "Never Felt This Way" that he contributed to Alicia Keys' *Songs in a Minor*, a huge international success.

"We sell 20,000 or 30,000 units in the U.K., but that's not our goal; we'd like to be able to sell 100,000 records," says Kronfeld, who believes that the second single from *Supershero*, "Still," gives McKnight "a better chance" of a chart single abroad.

"In terms of international," he continues, "the R&B artists who are hottest are the ones with a hip-hop edge or a gimmicky thing like Sissq's 'Thong Song.' For a more serious R&B artist, we've got to focus on finding 'the Brian audience,' because there is a huge amount of people out there who just need to be exposed to the music. What's so great about Brian is he's such an amazing talent: the way he writes, performs, arranges. He's magnetic; people go toward him when they see him live. It becomes a different picture for them than watching a video or listening to an album, so that's what we concentrate on. We're trying to focus on getting him out to all the places that we need to, so that we can let people see what it's about." ■

**Congratulations  
Brian McKnight**

It's been fun  
Anytime,  
One Last Cry,  
The Way Love Goes  
6 & 12,  
Win, Still

Just to mention a few  
special moments.  
Anticipating many more  
in the future.

co-writer/best friend

Brandon Barnes  
Melanie & Kids

CBC Entertainment LLC



DIANE WARREN MUSIC PRODUCTIONS



covered by such diverse artists as Alicia Keys ("Never Felt This Way"), Vanessa Williams ("You Gotta Go"), Johnny Mathis ("Every Beat of My Heart") and George Benson ("I'll Be Good to You"). But his most eye-opening cover came in 2000, when Mark Wills scored a top-10 country hit with McKnight's own previous R&B and pop chartbuster, "Back at One."

"I believe the country success of 'Back at One' came because [Universal Music Group chairman/CEO] Doug Morris played the song for [then-Mercury Nashville chairman] Luke Lewis," recalls Renzer, "saying it could be fantastic for Mark Wills. It's a classic song."

"At one time," Trawick remembers, "there were six different stations in New York City playing 'Back at One.'" Indeed, the song's multi-format success garnered McKnight an armful of awards, including ASCAP's and Billboard's Pop & R&B Songwriter of the Year in 2000—the song put McKnight at No. 1 on Billboard's Hot 100 Songwriters, No. 4 on the Hot Country Songwriters and No. 7 on the Hot R&B/Hip-Hop Singles & Tracks Songwriters charts that year—and one of ASCAP's Most-Performed Country Songs in 2001.

"Whether they're R&B, jazz or country, Brian McKnight's songs are as timeless as they are inspiring," says 'N Sync's Justin Timberlake, who—after McKnight performed and produced a track on 'N Sync's *Celebrity* album—dueted on McKnight's last album.

"Whether written solo or with [his frequent writing partner] Brandon Barnes, Brian's songs have always

had the ability to cross genres," seconds Renzer, noting that "Anytime" got a lot of adult-contemporary airplay. Artists are just beginning to tap into covering his songs. Herb and I are committed to bringing Brian into the same league as a Babyface, who writes and produces hits for artists where he's not the vocalist. We've done folios of his sheet music, used our Web site, put him on our monthly sampler of singles, and we've been exploring commercial licensing and international opportunities, as well as working with Kathy Nelson at Universal Soundtracks & Films, among others, in the film and television arena. *All My Children*, *Days of Our Lives*, *The Jerry Jones Show* and *The Steve Harvey Show* we've done."



Justin Timberlake

Similarly, McKnight's film-soundtrack writing credits stretch from *Nutty Professor 2: The Klumps* ("Thinkin' 'Bout Me"), *Stuart Little* ("Home") and *Life* ("Discovery") to the theme song for *Men of Honor* ("Win").



Alicia Keys

"I remember when we met with Geoff Bywater and Robert Kraft and they screened us *Men of Honor*," Trawick recalls. "Brian sat there the whole time looking kind of distracted or something. They thought he hated it. As soon as the movie ended, he ran out to the studio. The next morning, he delivered the track."

Renzer adds, "That particular song, 'Win,' is such an uplifting, powerful song that it's been chosen to be the theme for the Winter Olympics."

"We've always presented Brian as not only an organic singer with an understated elegance," says Trawick, "but also as an artist whose songwriting has always been at the forefront. There's no upper limit to where he can go. He wrote and recorded a Christmas album with Boyz II Men in 11 days!"

—Don Waller

Marleah Leslie & Associates  
Warmly Congratulates  
Our Client



Brian McKnight

On his  
Ten Year Anniversary  
as an amazing singer  
and  
songwriter

We are so honored  
to work with you



Marleah Leslie & Associates  
8370 Wilshire Blvd., Suite #210  
Beverly Hills, CA 90211  
Phone: 323/966-4669  
Fax: 323/966-4675

<<Congratulations to  
Brian McKnight on  
10 years of Making  
Music We Love >>

from your friends at Oxygen



www.oxygen.com

Oxygen

**Congratulations  
Brian McKnight  
For 10  
Incredible  
Years!**

**It's always a pleasure  
to work with the best  
Here's to the next  
10 together**

**Vernon J. Brown, Esq., CPA  
Erroll Collier, CPA  
V. Brown & Company  
New York - Los Angeles**

# THE YEAR IN RETAIL

## Game Products Help Carry Retailers

**Xbox, GameCube, And Related Items Made Strong Showing In 2001**

BY STEVE TRAMAN

SAN PETER BEACH, Fla.—For music and video retailers, Christmas 2001 was a break-out season for sales of video-game products.

Industry projections indicate game sales have been exceptionally strong through the first 11 months of 2001, aided by the recent launches of a pair of new systems: the Microsoft Xbox and the Nintendo GameCube (GC), which launched, respectively, Nov. 15 and Nov. 18.

Music and video retailers are also benefiting. Such chains as the Musicland Group and parent Best Buy, Circuit City, Hastings Entertainment, and Blockbuster Entertainment, as well as independent J&R Music & Computer World, all report that games were a sales bright spot during the holidays.

The improving gaming results reflect a bigger commitment to video and computer games by traditional music and video retailers.

In the absence of any hot toys, the hot gifts for kids [were] video games," says Scott Burnette, VP of video games and PC software for the Musicland Group. "We had terrific launches for both new systems [GC and Xbox]."



Indeed, Best Buy reports that the chain's 600-plus stores sold through the majority of both systems on the first day they became available, and sales have been brisk ever since. The same was true at Musicland, which had consoles, games, and accessories available at its 420-plus Sam Goody, 200 on Cue, and 76 Media Play outlets.

A popular seller has been an Xbox bundle package for \$499 that features an extra controller, three games of the buyer's choice, a free Replay frequent shopper club membership, and a \$50 coupon book for discounts on games, DVD-Videos, and audio CDs.

Burnette notes the new systems also helped power sales of Sony's PlayStation 2 (PS2) systems and products and titles from Nintendo's Game Boy Advance. PS2 console sales were particularly strong. He expects that substantial game sales "should continue into next year, as the industry is on a roll now."

Best Buy has not yet announced the results of its December 2001 sales. It will do so Jan. 9.

The report for Circuit City's 632

*'Consumers will focus on home-related products and are looking for value for their dollar, which should bode well for the game business. We're expecting next year to have a lot of growth potential.'*

—JIM BABB, CIRCUIT CITY

outlets, including several dozen smaller mall stores, was also good. The company says Xbox sales during the holiday season were strong out of the gates and that results for GC, PS2, and PlayStation have also been solid.

"Consumers will focus on home-related products and are looking for value for their dollar, which should bode well for the game business," Circuit City spokesman Jim Babb says. "We're expecting next year to have a lot of growth potential, as more hardware and new games will continue to fill the pipeline."

At Hastings Entertainment, Sean Ferrin, game buyer for the 143-unit chain, notes that "the Friday after Thanksgiving was our biggest single day for game sales and kicked off our biggest week ever."

The chain held back sales of both Xbox and GC by launching them in the chain Nov. 23. This was in order to focus on a major promotion that included three free months of video-game rentals to all new system purchasers and \$15 in coupons for \$5 discounts on any two games and one accessory. The stores have been renting games for some time at \$4.99 for five days, with PS2, Xbox and GC consoles now available for \$19.99. The hardware and software sales push began in earnest earlier in 2001.

"We've seen a huge impact from our weekly ads for expanded product offerings," Ferrin observes. "We've been discussing ways to expose more video games in all the stores for next year, seeing that if we put it out there, it does sell."

At Blockbuster, participating U.S. stores are offering one free five-day game rental to customers who have purchased a new game console between Dec. 1, 2001 and Jan. 31 of this year. Blockbuster director of video-game purchasing Brian

Woodrick says, "Few people can afford to build an extensive library of games. At Blockbuster stores, we offer an ever-changing selection of titles that allow gaming consumers to try out the latest games before they buy." He also claims that Blockbuster outlets have been greatly increasing their inventory of games during the fourth quarter and into the new year to include the new Xbox and GC formats.

Game sales have also been steady at Manhattan's J&R Music & Computer World.

"Everything we get [for the new systems] blows out instantly, and the attachment ratio for games and accessories is excellent," says Steve Giblin, merchandising manager at the multimedia megastore, which now includes video-game and computer hardware, software, and accessories.

Xbox was available only as a bundle package at \$524.99, including the console, a second controller, and *NFL Fever 2002*, *Oddworld Munchie's Oddyssey*, and *Halo* games.

"We came up with the actual retail price of each component to assure our customers a fair value," Giblin says. "Pulling console prod-



uct into the computer software area has produced a lot of cross-selling, as they're all gamers."

Strong sales by music and video retailers reflect a larger boom in overall game sales, which are on pace for a benchmark year. While final figures have not yet been tallied, NPDPunworld, a research group that tracks sales at retail outlets and projects totals, reports the U.S. video-game industry generated more than \$6.4 billion in revenue in the first 11 months of 2001—a substantial 36% gain over \$4.7 billion for the year-to-date period. In fact, that 11-month figure almost matches total 2000 sales, which were \$6.6 billion. And it sets a pace that promises to rival the 1999 industry sales record of \$6.9 billion.

NPDPunworld senior account executive Richard Ow says, "Adding the launch of two new console hardware systems to the fact that [the fourth quarter] typically produces 50% of annual video-game sales dollars [creates the likelihood that] a new record will be set."

## Crow's Nest Flying High

**Chicago Retailer Perseveres In Uncertain Economy**

BY MOIRA MCCORMICK

CHICAGO—At a time when the climate for music retail is shaky at best, Crow's Nest, a Crest Hill, Ill.-based independent chain, continues to expand locally by appealing to the musical tastes—and taste buds—of its college-aged patrons.

Owner Floyd Crow (who was named small-chain retailer of the year by the National Assn. of Recording Merchandisers in 1997) opened his third Crow's Nest location three months ago in a new storefront in upscale Lincoln Park on Chicago's North Side. It comes complete with a café, catering to among others, the DePaul University students living in the area. In fact, 60% of them live above the store in a five-story dormitory. The new Crow's Nest occupies the 20,000-square-foot first floor.

Crow—whose two other locations are the 28-year-old, 14,000-square-foot first floor of a flagship store in suburban Crest Hill, and a 7-year-old, 17,000-square-foot outlet in the DePaul University-owned Chicago Music Mart downtown—had set an opening day of Sept. 12 for the Lincoln Park store. Although he is quick to acknowledge that the horrific events of the previous day made his own subsequent difficulties seem trivial, he says it was a challenge to open his faced with the non-arrival of such essential components as credit-card machines; printed materials; the store's own private, organic coffee blend; and assorted celebrities who'd been slated to kick off the grand opening.

They soldiered on, though, offering such consumer incentives as 10 days of deep discounts, a "half-off any item" promotion, a Caffine Achievers Club (every sixth cup of coffee is free), and in-store concerts. Crow notes that the store has also started a street-marketing team called K&S (Kreating an Original Scene) that distributes flyers promoting in-store sales, concerts, and other events. Team members receive points on every flyer redeemed, which can then be traded in for such items as concert tickets and CDs.

Upon entering the store, customers may proceed to the left—where the dominant color scheme is a vibrant purple, burnt orange, and yellow and

the bins are a marbled gray—or bang an immediate right and patronize the Lyric Lounge café. Crow's son Brian came up with the concept for the café (including its whimsical drink names, like Whole Latte Love and S&K Peppermint) and oversees its operation. Tables and couches seat approximately 30, and café patrons can listen to music while they sip.

Thirty-two listening stations are scattered throughout Crow's Nest. Two of them—dubbed Nesting Stations—are equipped with purple plush barhug-style chairs. Some 250 different CDs may be sampled at Crow's Nest's listening-dome stations.

Just beyond the Lyric Lounge is the store's partitioned classical section, with oak bins, bluish ambient lighting, and custom egg-shaped in-a-nest design wallpaper (one egg for each of Crow's three children). "Most classical rooms are too stuffy," Floyd Crow observes. "I wanted a nice, cozy atmosphere, not the Sistine Chapel."

Brian Crow says the store goes deep into catalog and prides itself on typically not taking any longer than two days to fill special orders. He notes that the boxed sets featured on endcaps are grouped according to genre.

Buyer Ivan Moreno, previously employed at Best Buy and Tower Records, says he has an unusual amount of leeway in what he stocks. "It's a local chain, and decisions are made locally—they don't come from the top all the way from the West Coast."

New product releases between \$12.98 and \$14.98 list. Cassettes are still stocked as well. Crow's Nest also carries DVD-Videos (ranging in price from \$19.98-\$22.99) and VHS (\$6.99-\$14.99). There's a Kids' Corner with a wide variety of front-facing audio, video, and DVD-Videos titles catering to children. Floyd Crow estimates that the store—which employs 50 staffers—carries 130,000 audio, video, and DVD-Videos titles.

Store hours are longer here than at the other Crow's Nest locations, in deference to the college-student clientele. Monday, Friday, and Saturday 9 a.m.-midnight; Tuesday, Wednesday, and Thursday 9 a.m.-11 p.m.; and Sunday 10 a.m.-10 p.m.



The new Crow's Nest features the Lyric Lounge for its coffee-sipping clientele.

# Alliance Pacts With Microsoft

Deal Allows For Greater Use Of All Music Guide In Windows XP, Other Products

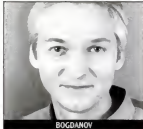
BY BRIAN CARRITY

NEW YORK—Alliance Entertainment says a recently expanded licensing deal with Microsoft for its All Media Guide (AMG) data opens the door for AMG to become the "de facto standard" for digital music and video metadata.

The pact, announced in late November 2001, allows for greater use of AMG data in the Windows Media Player for Windows XP, as well as in a wide range of Microsoft products and services. The new deal expands on a previous arrangement in which Alliance licensed its All Media Guide to Microsoft for use in the Windows Media Player.

AMG president Vladimir Bogdanov says, "Once Microsoft begins to use [AMG], it's just a question of how widespread that use is. And once use is wide enough, it does become a de facto standard."

AMG is vying for market supremacy in the metadata business against such rivals as Muzo. Bogdanov points out that Microsoft is not just a player platform but also an encoding platform with its WMA format. AMG's becoming a standard will hinge, in part, on WMA becoming a widespread encoding standard, he says.



BOGDANOV

Will Poole, VP of the Windows Digital Media Division at Microsoft, says AMG's music and movie content databases are "key ingredients" in the company's ongoing enhancements to its Windows and MSN platforms.

## WIDESPREAD DATA

Going forward, AMG data will also be further integrated into Microsoft Plus, WindowsMedia.com, MSN Music, and MSN Search.

As for XP-related uses, digital files created and managed on the XP platform are tagged and embedded with AMG's fully standardized metadata, including artist names, song titles, and unique ID numbers. Thus, once files are initially recognized online, most of the AMG metadata associated

with the created file will be accessible offline as well. This is perhaps the biggest change in the relationship between Microsoft and AMG. The previous arrangement was almost exclusively based on remote access—meaning that most of the metadata a user saw had to be accessed online.

Elements like reviews and biographies will still have to be accessed through the Internet. But any basic data elements—including birth dates, performers on the album, album credits, and other formal data—will reside on the users' local XP operating system.

Bogdanov says that allowing more metadata to reside on a consumer's desktop is key to Microsoft's goal of driving more computer-based music and video consumption. The reason? Convenience of use requires more freedom in accessing and manipulating data.

"Somehow, you have to convince the consumer that it does make sense to play CDs on the computer after all," he says. "The only way you can offer better quality comes down to the management of information to make the experience on the computer more meaningful—that's where the metadata comes in."

# Declarations Of Independents...

by Chris Morris

**RECORD ROUND-UP:** It's that sleepy time of the new year when Declarations of Independents excavates the office, listens to advances, and stumbles over indie records that got lost in the shuffle. So, without further ado...

**Supremum, *Tales*** (Smile, out now). The writing of catchy, blissfully melodic, punchy rock'n'roll songs about heartbreakingly girls is an increasingly arcane art, but this Los Angeles quartet seeks to restore it. Anyone who has had a kick out of *Fountains of Wayne* and its rockin' neo-pop ilk will be enraptured by this economically played and neatly composed slab. In a perfect world (similar to the one that existed in, say, 1966), AM radio programmers would spin tracks like "This Time," "Fall Out," and "Her Name" and yell, "That's a girl!"

**The Bottle Rockets, *Songs of Sahn*** (Bloodshot, Feb. 25). Here's a project that's as good in the execution as it is on paper: Outstanding Missouri rustlers tip a 10-gallon hat to the late Texas twister Doug Sahm. Sir Doug was a wonderful songwriter, and the Rockets locate the Lone Star soul in 13 Sahm compositions, including "Mendocino."

taining collection of tough-girl punk-pop with a debt to Blondie and the Ramones, it contains her best-known song, "Tell That Girl to Shut Up" (which was penned, by the way, in honor of a well-known rock critic's housemate). *Holly & The Italians*



is a more opulently arranged piece that includes two duets with **Joey Ramone**, the original single version of "Shut Up," and an unusual reading of **Buffalo Springfield's** "For What It's Worth."

**Robert Bradley's Blackwater Surprise, *New Ground*** (Vanguard, Feb. 5). Alabama-born, Detroit-bred singer Bradley (who arrives on the indie side after a stint at RCA) has been unfairly slotted in the blues category. He is, in fact—like the late **Ted Hawkins**, whom he resembles—a pop performer whose music rises and falls on the blues. His wonderfully rich, preternaturally ancient voice animates the songs here. The album-opening "Train"—on which Bradley wrings surprisingly deep and fresh emotion from a scenario as old as the Continental Divide—is exemplary of his gifts.

**Caitlin Cary, *While You Weren't Looking*** (Alep Rec., March 26). Among **Whiskeytown** alumni, **Ryan Adams** has been getting all the ink, but this fine, affecting solo project by Adams' one-time cohort in the band proves there was more than one strong creative force there. Cary possesses a heart-melting voice (think of **Linda Thompson** for a comparison), and the songs—"Shallow Heart, Shallow Water," "What Will You Do?," "Hold On to Me"—bit home. A bonus three-inch CD includes a track with Adams.

**The Electric Eels, *The Egghead of Hell*** (Scat, out now). This slovenly, prophetic band of Cleveland malcontents hammered out their damaged brand of proto-punk in the heartland as the CBCs scene erupted in New York City. This generous 24-track compilation—the latest in Scat's ongoing series of Ohio rock documents—brings together such well-blown chunks of mid-'70s bits as "Agitated," "Cyclotron," and "Jaguar Ride," plus denuded unreleased material featuring a Clere-stuor-group of Eels, **Mirrors**, and **Styrene** members.

# MVD WORLD LEADERS IN MUSIC DVD!



Curtis Mayfield - In Concert

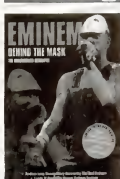
Chicago - RAW: Real Artists Working

London Rock & Roll Show

Live 1972 with Little Richard, Chuck Berry & Jerry Lee Lewis

Eminem - Behind the Mask

2 Live Crew - Freakfest



Music Video Distributors Inc. PO Box 280 Oaks, PA 19456 800-888-0486 Fax: 610-650-9102 musicvideodistributors.com



# Retail Track

**NEW YEAR, NEW LOOK:** When BMG Distribution convenes in the new year (beyond press time), the company is going to be a different place. Most of the senior management structure that has been guiding it for the past decade is gone—although, to be sure, company president **Pete Jones** still has his hand firmly on the wheel.

Jones' new management team consists of **Bob Morelli** (who, sources say, has been named senior VP of associated labels, marketing, and branch operations) and **Rick Wilcoxen**, who has been named senior VP of sales. Previously, Morelli was senior VP of associated labels, and Wilcoxen was VP of national sales.

Gone are **Rick Bleiwiese**, senior VP of marketing and branch operations, and **Rick Cohen**, VP of national sales. Similarly, VP of branch operations **Tom O'Flynn** has been relocated to the BMG Heritage operation, which will function as a resell label, as well as overseeing the sales of the company's catalog. Prior to the surprise departures of Bleiwiese and Cohen, several other executives left BMG due to the corporate-mandated, companywide downsizing, including senior VP of new media and business development **Sami Vailonien**, senior VP of operations **Pete Paulson**, and VP of legal and business affairs **Dennis Kellman**.

For the same reason, two branch managers in the field are gone: **Bob Bean**, who headed the Detroit branch, and **Charlie Brown**, who headed the Seattle one. They have been replaced by, respectively, **Diane Steffens** (formerly the Washington, D.C., marketing manager) and **Len Rokoss** (the Seattle branch's marketing manager). Atlanta sales manager **Graham Edwards** has left the company—as have Boston marketing manager **Nancy Flynn** and San Francisco sales manager **Charlie Clendemon**. The latter sales office has been shut down, with staffers there working out of their homes.

**MAJOR POSSIBILITIES:** In what could be a big developing story this year, Wal-Mart is once again said to be studying the issue of buying music directly from the majors. It began this dialogue at last year's National Assn. of Recording Merchandisers annual convention and pursued discussions on the topic for a few months before letting it drop. But it now says the world's largest retailer is once again doing research on the issues related to making such a decision. The majors appear to be split about whether or not they want to deal directly with Wal-Mart, which can move tonnage but is not known for being gentle with its suppliers. And of course, there is no word on what Anderson Merchandising and Handelman think of such a move.



by Ed Christman

**MISLABELED:** Sony Music Distribution appears to have had a slight manufacturing problem with the packaging of the *Nas* album. According to New York City-based independent merchants, the company apparently mislabeled one shipment of the album with the parental advisory sticker, but that shipment contained the "clean" version. Consequently, independent stores that got the mislabeled *Nas* album were inundated with returns of the title. Meanwhile, New York City was a big portion of the street-dance violations on the title, with merchants there selling 2,000 of the 3,500 units counted by SoundScan in the week prior to its release.

**BIG VISION:** Jeff Brody, who heads up JRB Sales and Marketing Innovations in Holmdel, N.J., tells Retail Track that he "has signed a deal that will allow my company to bring labels to Red for distribution." As part of the deal, Brody has formed the JRB Label Group, which will act as the sales and marketing arm for labels that it brings to Red.



BRODY

**MAKING TRACKS:** Larry Weiss, executive VP of operations at WEA Inc., the parent of the WEA distribution entity, is retiring from the company after 26 years of service. Operations will now report to **Mike White**, executive VP of administration, general counsel, and operations at WEA Inc.

**JOB FAIR:** The following individuals are seeking new opportunities: **Dennis E. Kellman**, former VP of business and legal affairs at BMG Distribution. He may be reached at 415-986-8328 or at [deballo@warwick.net](mailto:deballo@warwick.net).

**Andrew Klein**, former sales director for Ellipsis Arts & the Relaxation Co. (718-264-1139).

**Ron DiMatteo**, Northeast regional sales manager for DNA (516-821-3843).

**Hefene Gurin**, the former sales representative with BMG Distribution most recently handling the New York stores of Virgin Megastore and HMV ([hbf198@earthlink.com](mailto:hbf198@earthlink.com)).

**Bill Gerstula**, Northeast One-Stop COO (516-348-1288 or [vgester7354@aol.com](mailto:vgester7354@aol.com)).

## Southern Comfort Aids Cowboy Mouth

**BY MATTHEW S. ROBINSON**  
CAMBRIDGE, Mass.—Spirits manufacturer Southern Comfort is attempting to increase consumer association with its roots in the city of New Orleans by aligning itself in a new marketing campaign with the act Cowboy Mouth, a local jam band that regularly plays in the city's French Quarter district.

The company is hoping to translate the band's regional reputation into national success and benefit in the process by aggressively plugging the drink and the relatively unknown group in a series of ads running both on radio and online.

**"BACK TO ITS HERITAGE"**  
"We want to position ourselves as a New Orleans product," explains Kirsten Hawley, marketing integration manager for Southern Comfort, a subsidiary of Brown-Forman of Louisville, Ky., "which is one of the reasons we got together with Cowboy Mouth."

The makers of Southern Comfort—a whiskey-based liquor that originated in New Orleans (Irish immigrant Martin Wilkes Heron opened Southern Comfort in New Orleans in 1874)—want to bring the product "back to its heritage" and consider Cowboy Mouth "one of the

favorite sons of the city."

Last Mardi Gras, Southern Comfort approached the band with a sponsorship proposal. Since that time, Cowboy Mouth has been touring the country in a Southern Comfort-splashed tour bus, plugging the



Presents

**COWBOY MOUTH**  
drink and their home city.

For the band, which found itself a casualty of two failed stints in the major-label system—one with MCA and another with Atlantic—financial assistance from Southern Comfort was worth the swap of product plugs and bus and venue signage.

"With the AOL/Time Warner merger, the tiny label we were on [Atlantic/Blackbird] was closing its doors," guitarist/songwriter Paul Sanchez says. "We needed an assist to be able to stay on the road."

The Southern Comfort promotion is now in its second phase, with a contest that will allow a Cowboy Mouth fan to come to New Orleans and direct the video to the single "Jenny Says."

The fan-filmed video, which will feature Southern Comfort product

placement, will be broadcast on Rollington.com around the time of the 2002 New Orleans Jazz and Heritage Festival.

"Basically, we said that if you have video camera and some creativity, you can make a video for this hard-working band," Hawley says. "As a sponsor, we were able to offer both a way to get the video done and to get our customers involved in an exciting way."

Paul Tuell, U.S. brand director for Southern Comfort, notes that the partnership will also help the band get some national exposure. "It's a unique sponsorship arrangement, because the band is not big," he says. "Despite that, they are one of the best shows I have ever seen."

Sanchez says support from Southern Comfort has been strong. "They've promoted our live shows really well—better than some of the record labels we've received for."

Southern Comfort executives hope that those offers translate into consumers understanding its "New Orleans message." Hawley says, "Ultimately, the mission of Cowboy Mouth is to bring New Orleans to the people. That is also what Southern Comfort wants to do, so by partnering the band and the brand, it allows both of us to do just that."

## Are you with the right ONE-STOP? AEC is the place to be

- The most experienced sales staff in the industry
- Competitive Pricing
- Over 245,000 titles on CD alone
- Complete selection of DVD and VHS
- Largest selection of accessories from any one-stop
- Award winning weekly magazines **TM** and **TV**
- Electronic orders with our **AM** disc and online with **AM**
- Our Turn-Key Retail Website Solution

New Accounts Call:

800-635-9082

FAX: 954-340-7641

or VISIT US on the web at:

[WWW.AECIL.COM](http://WWW.AECIL.COM)



AEC locations: CD One Stop, Bethel, CT • Borsini Distributors, Coral Springs, FL • Abbey Road, LA • Atlanta Philadelphia • Los Angeles (3) • Sacramento • Thousand Oaks • Medicine • San Diego • Charlotte Chicago • Milwaukee • Denver • Columbus • Nashville (2) • Tampa/St. Pete • Lake Tahoe • Woodland, CA

BILLBOARD JANUARY 12, 2002

Only in Hollywood. Despite a wavering economy and consolidation in many kindred business sectors, the news just kept getting better for DVD throughout 2001, as the industry ascended to new heights. VHS, too, remained strong as the case for the dual-format was hammered home, at least for the time being. Which is not to say that the home-entertainment road map did not undergo some definitive re-sketching.

With DVD-player penetration approaching 25 million homes—or one-quarter of the U.S. market—it became standard practice for even the most conservative retailer to evict a portion of catalog VHS tenants to make room for their digital counterparts. These moves continued to send ripples through now “old-school” VHS distribution models, which had already started to change during the prior year.

**GETTING A BOOST**  
A glance at purchasing trends shows what a difference a year can make, as the latter part of 2000 was only speckled with headlines tout-ing DVD titles that passed the 1 million-unit mark. Now, with DreamWorks Home Entertainment's *Sherk* selling 2.5 million DVDs in two days, followed by Universal Studios Home Video's *Dr. Seuss' How the Grinch Stole Christmas* selling 3 million in six days, the format is now playing in a whole new ballpark.

Previous multi-million hallmarks were set during the year by Walt Disney Home Entertainment's *Snow White and the Seven Dwarfs*, Universal's *The Munsey Returns*, Twentieth Century Fox Home Entertainment's *Star Wars: Episode I—The Phantom Menace* and Paramount's *Godfather* boxed set.

“We are all sort of chuckling at all the million-unit announcements that kept coming out last year at this time,” says Kelly Sooter, head of domestic marketing at DreamWorks. “There is clearly a great appetite for this product.”

DVD got another boost with the broad availability of two prominent video-game consoles—Microsoft's X-Box and the widely available Sony PlayStation 2, both of which facilitate the playback of DVD video titles. By the end of the year, DVD suppliers were looking closely at how to tap into this new demographic. Several studio executives noted that the concept of adding new interactive features to titles and even releasing specially tailored editions for the video-game market is a practice that likely will be root in the coming year.

Yet, while DVD flexed its muscles with the broad home-entertainment market, VHS proved to be no shrinking violet in terms of overall business. Helping to keep the format afloat was the emergence of the dual-format household, a trend that happily, if temporarily, muted the either/or debate of the previous year as the DVD player made a home in the living room while the VCR moved into the playroom or bedroom. While *The Grinch* sold an initial 3 million DVDs, it also managed to sell 3.5 million VHS units. *Sherk* sold 4.5 million on VHS in its first two days.

“The marketplace is saying they are willing, and people, to live with two formats,” DreamWorks' Sooter says. “We have heard anecdotally from our retail partners that there were people who picked up both the *Sherk* VHS and DVD. We didn't really believe that would happen; we thought people would be forced to choose.”

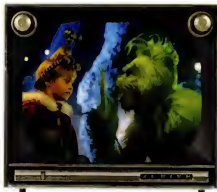
The lesson here, she says, is to keep giving VHS its due. “VHS continues to do the lion's share of business for all studios and retailers, and there is absolutely a need to focus on it and not walk away too quickly,” says Sooter. “DVD has sex appeal, but the VHS consumer has been very loyal for the past 10 years. We need to make sure we are looking at them as part of the overall mix.”

Indeed, although DVD gained considerable ground, the children's market remained largely a VHS phenomenon during 2001. Most of the biggest family DVDs appealed to a larger audience or were seen as collectible. And, despite efforts from trendsetters such as Columbia TriStar Home Video, which has consistently been releasing children's titles on DVD, several studios remained shy about releasing big kids vids in the format.

# The Year in Video 2001

DVD's continued market penetration explodes with multi-million selling titles, while VHS holds its own with some high-profile children's releases.

BY CATHERINE APPLEFELD OLSON



“The kids' market is still a VHS market, and VHS is still the No. 1 place for those titles,” says Michael Arkin, Paramount senior VP of marketing. The studio brought out Nickelodeon franchises *Dora the Explorer*, *Little Bill* and *The Little Bear Movie* on VHS only. Although next year will see the release of some Nick properties out on DVD, Arkin adds, “Eventually, DVD will be the market for children's titles, but there is still a video stronghold.”

## TURNING TO THE NET

For the big marquee and other theatrical titles, the scales clearly tipped during the past year in DVD's favor, though not as far as some in the industry had predicted. “We were very surprised at how strong VHS remained,” says Ken Graffeo, Universal senior VP of marketing. “Next year will be a test. At the beginning of the year, I think VHS will still be just as strong. I don't think the format will see as rapid a decline as people projected, but I think we will see a shift—

slight declines as DVD starts to accelerate.”

In terms of sales generated, the writing on the wall could be seen quite clearly by the fourth quarter, particularly regarding new day-and-date theatrical releases. “I would not be surprised if most studios' sales at this point are around 50% for DVD,” says Marshall Forster, executive VP of sales, North America and Canada, at Columbia TriStar. Several executives note that, by this time next year, DVD may well have muscled into the position of providing 75% of studio sales receipts.

As DVD continued to gain momentum, the chicken-and-egg dynamics of supply and demand shifted into full gear as video and combo stores shaved shelf space and consumers had to rethink where they might find VHS catalog titles. By year's end, the vast majority of VHS sales were centered at mass-merchant stores, which, not coincidentally, tend to attract customers in search of family and catalog titles.

Another trend that is beginning to surface is the Internet, for consumers seeking now-hard-to-find VHS titles. The number of consumers who are turning to the files of Amazon.com for catalog tapes is somewhat ironic, since it was on the Internet that early DVD adopters looked for software when store selection was minimal, only two years ago.

DVD, and digital video, made Internet inroads in 2001, as well. In preparation for the delivery of video-on-demand, BestBuy.com launched a digital content channel for music, movies and games that enables consumers to purchase DVDs online, get new-release information and box-office results, and see streaming-video trailers. Best Buy teamed with Internet DVD rental site Netflix to offer a branded rental subscription service.

Blockbuster Entertainment teamed with Universal Pictures to make available for digital streaming the studio's films on its nascent Blockbuster Entertainment On-Demand service. The agreement came just after Blockbuster and Universal signed a revenue-sharing agreement that applies to new films available to rent at Blockbuster.

Blockbuster, which came relatively late to the DVD party, made up for lost time by eliminating approximately 25% of its VHS rental inventory during the year, a move that helped bring the VHS-dominated rental market a whole lot closer to center. The chain also opened an additional 176 company-operated stores in 2001.

The changing retail market continued to affect studio distribution and pricing policies. In 2000, Warner Home Video set up direct accounts with retailers for rental product. That move was followed by Universal, which elected only to distribute rental product through two distributors—Ingram and Video Product Distributors. Though there were no overt changes this year, the debate on pricing continues.

“We have no immediate plans for changing the pricing we currently have, but we are watching the business closely,” says Universal's Graffeo, echoing the sentiment of every major studio. “We want to maintain the integrity of the VHS business as we begin to see a shift, but we also want to make sure we are not cannibalizing the market.”

Stay tuned. ■

# The Year In Charts

The chart recaps for the Year in Video Spotlight reflect cumulative performance on Billboard's weekly video charts for the 2001 chart year. The chart year began with the Dec. 2, 2000, issue and ran through the Nov. 24 issue.

As in past years, recaps for Top Video Sales, Top Video Rentals and Top Kid Video are based on an inverse point system in which a title receives points for each week it appears on the pertinent chart. This year, each of those charts experienced a change in methodology. Beginning with the June 23 issue, the Top Video Sales and Top Kid Video charts were compiled using information from VideoScan. Those two charts joined Top DVD Sales, Top Health & Fitness and Top Recreational Sports, which already used VideoScan information, and Top Music Videos, which uses information compiled by SoundScan. This spotlight's recaps for DVD, Health & Fitness, Recreational Sports and Music Video reflect sales accumulated during each week a title appeared on the pertinent chart.

Starting with the July 28 issue, Top Video Rentals was compiled using information provided by the Video Software Dealers Association.

All charts are now compiled on a weekly basis, although some may only appear in Billboard every other week. Points for all chart weeks, including unpublished weeks, count toward these recaps.

These lists were compiled by Anthony Colombo with assistance from video charts manager Marc Zuberkin.



The Emperor's New Groove

## Top Video Sales

Pos. TITLE - Label/Distributing Label

- 1 THE EMPEROR'S NEW GROOVE - Walt Disney Home Video/Buena Vista Home Entertainment
- 2 CHICKEN RUN - DreamWorks Home Entertainment
- 3 THE SILENCE OF THE LAMBS - MGM Home Entertainment
- 4 COYOTE UICY - Touchstone Home Video/Buena Vista Home Entertainment
- 5 MISS CONGENIALITY - Warner Home Video
- 6 BRING IT ON - Universal Studios Home Video
- 7 GLADIATOR - DreamWorks Home Entertainment
- 8 102 DALMATIANS - Walt Disney Home Video/Buena Vista Home Entertainment
- 9 TOY STORY 2 - Walt Disney Home Video/Buena Vista Home Entertainment
- 10 MEET THE PARENTS - Universal Studios Home Video
- 11 IRATY-KATE & ASHLEY: OUR LIPS ARE SEALED - Dualstar Video/Warner Home Video
- 12 FANTASIA 2000 - Walt Disney Home Video/Buena Vista Home Entertainment
- 13 DINOSAURS - Walt Disney Home Video/Buena Vista Home Entertainment
- 14 ERIN BROCKOVICH - Universal Studios Home Video
- 15 X-MEN - FoxVideo
- 16 RECESS: SCHOOL'S OUT - Walt Disney Home Video/Buena Vista Home Entertainment
- 17 THE BOOK OF POOH: STORIES FROM THE HEART - Walt Disney Home Video/Buena Vista Home Entertainment
- 18 THE SOPRANOS: THE COMPLETE FIRST SEASON - HBO Home Video/Warner Home Video
- 19 PLAYBOY: THE COMPLETE ANNA NICHOLE SMITH \$450 MILLION PLAYMATE - Playboy Home Video/Universal Music & Video Dist.
- 20 LADY AND THE TRAMP II: SCAMP'S ADVENTURE - Walt Disney Home Video/Buena Vista Home Entertainment

## Top Video Sales Labels

Pos. LABEL (No. of Chart Titles)

- 1 WALT DISNEY HOME VIDEO (24)
- 2 UNIVERSAL STUDIOS HOME VIDEO (20)
- 3 FOXVIDEO (31)
- 4 PLAYBOY HOME VIDEO (13)
- 5 WARNER HOME VIDEO (34)



Buena Vista Home Video

## Top Video Sales Distributing Labels

Pos. DISTRIBUTING LABEL (No. of Chart Titles)

- 1 BUENA VISTA HOME ENTERTAINMENT (34)
- 2 WARNER HOME VIDEO (64)
- 3 UNIVERSAL STUDIOS HOME VIDEO (32)
- 4 FOXVIDEO (31)
- 5 UNIVERSAL MUSIC & VIDEO DIST. (14)



Gladiator

## Top Video Rentals

Pos. TITLE - Label/Distributing Label

- 1 GLADIATOR - DreamWorks Home Entertainment
- 2 MEET THE PARENTS - Universal Studios Home Video
- 3 ALMOST FAMOUS - DreamWorks Home Entertainment
- 4 THE FAMILY MAN - Universal Studios Home Video
- 5 WONDER BOYS - Paramount Home Video
- 6 CAST AWAY - FoxVideo
- 7 O BROTHER, WHERE ART THOU? - Touchstone Home Video/Buena Vista Home Entertainment
- 8 WHAT LIES BENEATH - DreamWorks Home Entertainment
- 9 ERIN BROCKOVICH - Universal Studios Home Video
- 10 TRAFFIC - USA Home Entertainment

## Top Video Rentals Labels

Pos. LABEL (No. of Chart Titles)

- 1 COLUMBIA TRISTAR HOME VIDEO (25)
- 2 PARAMOUNT HOME VIDEO (17)
- 3 UNIVERSAL STUDIOS HOME VIDEO (13)
- 4 WARNER HOME VIDEO (21)
- 5 DREAMWORKS HOME ENTERTAINMENT (9)

## Top Video Rentals Distributing Labels

Pos. DISTRIBUTING LABEL (No. of Chart Titles)

- 1 WARNER HOME VIDEO (34)
- 2 BUENA VISTA HOME ENTERTAINMENT (27)



WARNER HOME VIDEO

- 3 COLUMBIA TRISTAR HOME VIDEO (25)
- 4 PARAMOUNT HOME VIDEO (17)
- 5 UNIVERSAL STUDIOS HOME VIDEO (14)

## Top DVD Sales

Pos. TITLE - Label/Distributing Label

- 1 GLADIATOR - DreamWorks Home Entertainment
- 2 CROUCHING TIGER, HIDDEN DRAGON - Columbia TriStar Home Video
- 3 CAST AWAY - FoxVideo
- 4 X-MEN - FoxVideo
- 5 GONE IN 60 SECONDS - Touchstone Home Video/Buena Vista Home Entertainment
- 6 TRAFFIC - USA Home Entertainment
- 7 STAR WARS: EPISODE I - THE PHANTOM MENACE - FoxVideo
- 8 THE MATRIX - Warner Home Video
- 9 THE PATRIOT - Columbia TriStar Home Video
- 10 MEET THE PARENTS - Universal Studios Home Video
- 11 THE PERFECT STORM - Warner Home Video
- 12 JAHANNAM - MGM Home Entertainment
- 13 SHREK (SPECIAL EDITION) - DreamWorks Home Entertainment
- 14 SCARY MOVIE - Touchstone Home Video/Buena Vista Home Entertainment
- 15 UNBREAKABLE - Touchstone Home Video/Buena Vista Home Entertainment
- 16 MISSION: IMPOSSIBLE 2 - Paramount Home Video
- 17 SNOW WHITE AND THE SEVEN DWARFS - Walt Disney Home Video/Buena Vista Home Entertainment
- 18 THE MUMMY RETURNS (FULL FRAME) - Universal Studios Home Video
- 19 THE MUMMY RETURNS (VIDEOSCREEN) - Universal Studios Home Video
- 20 CHARLIE'S ANGELS: SPECIAL EDITION - Columbia TriStar Home Video

## Top DVD Sales Labels

Pos. LABEL (No. of Chart Titles)

- 1 COLUMBIA TRISTAR HOME VIDEO (38)
- 2 FOXVIDEO (31)
- 3 DREAMWORKS HOME ENTERTAINMENT (22)
- 4 WARNER HOME VIDEO (34)
- 5 UNIVERSAL STUDIOS HOME VIDEO (27)



## Top DVD Sales Distributing Labels

Pos. DISTRIBUTING LABEL (No. of Chart Titles)

- 1 WARNER HOME VIDEO (54)
- 2 BUENA VISTA HOME ENTERTAINMENT (28)
- 3 COLUMBIA TRISTAR HOME VIDEO (38)
- 4 FOXVIDEO (31)
- 5 DREAMWORKS HOME ENTERTAINMENT (12)

## Top Recreational Sports Videos

Pos. TITLE - Program Supplier

- 1 MLB: WORLD SERIES 2000 - USA Home Entertainment
- 2 TONY HAWK: SKATEBOARDING TRICK TIPS-VOL. 1 - Andros Entertainment
- 3 WFF: THE ROCK: THE PEOPLE'S CHAMP - World Wrestling Federation Home Video
- 4 MICHAEL JORDAN TO THE MAX - FoxVideo
- 5 WWF: DIVAS IN MEDICISM - World Wrestling Federation Home Video
- 6 WWE OFFICIAL 2001 STANLEY CUP CHAMPIONSHIP - USA Home Entertainment
- 7 WWF: WRESTLEMANIA X-SEVEN - World Wrestling Federation Home Video
- 8 NASCAR RACERS: START YOUR ENGINES - FoxVideo
- 9 WWF: TABLES LADDERS CHAIRS - World Wrestling Federation Home Video
- 10 NBA: 2001 NBA FINALS CHAMPIONSHIP - USA Home Entertainment

## Top Recreational Sports Video Distributing Labels

Pos. DISTRIBUTING LABEL (No. of Chart Titles)

- 1 WORLD WRESTLING FEDERATION HOME VIDEO (22)
- 2 USA HOME ENTERTAINMENT (11)
- 3 FOXVIDEO (27)
- 4 REDLINE ENTERTAINMENT (5)
- 5 SONY MUSIC ENTERTAINMENT (8)

## Top Health & Fitness Videos

Pos. TITLE - Program Supplier

- 1 BILLY BLANKS: TAE-BO WORKOUT - Living Arts
- 2 THE CRUNK: TAE BOXING WORKOUTS - Archer Bay Entertainment
- 3 YOGA CONDITIONING FOR WEIGHT LOSS - Living Arts
- 4 AK/PIN YOGA FOR BEGINNERS SET - Living Arts

Continued on page 74







TIME  
LIFE  
VIDEO

KEEPING THE LAUGHS  
COMING IN THE NEW YEAR!

# DEF COMEDY JAM

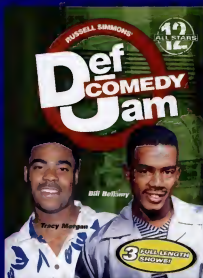
OVER 2,000,000 SOLD!

CERTIFIED PLATINUM.

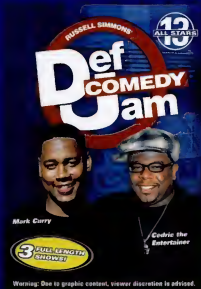
MAJOR DIRECT RESPONSE TV CAMPAIGN  
SCHEDULED 1ST QUARTER WITH HUNDREDS  
OF THOUSANDS OF IMPRESSIONS!



DVD: VOL: 11 764315097031  
VHS: VOL: 11 764315089432



DVD: VOL: 12 764315097130  
VHS: VOL: 12 764315089531



DVD: VOL: 13 764315097239  
VHS: VOL: 13 764315089630

Coming Soon...

★ **ET COMIC VIEW**



Uncut and Uncensored!  
See the funniest moments  
from the hit ET series...  
FEATURING...  
CEDRIC THE ENTERTAINER  
DON "D.C." CURRY  
CHOCOLATE  
FUSCHION  
AND MANY MORE!  
RATES THIS LIFE VIDEO

**+ STREET DATE 1.30.02**

ALL 13 VOLUMES OF DEF COMEDY JAM  
ARE NOW AVAILABLE ON DVD.

DVD SRP \$19.98 - VHS SRP \$14.98

**DEF COMEDY JAM...**

FEATURING TODAY'S HOTTEST NAMES IN COMEDY:  
CHRIS TUCKER, BERNIE MAC, STEVE HARVEY,  
CHRIS ROCK, MARTIN LAWRENCE, CEDRIC THE  
ENTERTAINER, D.L. HUGHLEY AND MORE!



BAKER & TAYLOR  
Distribution and Entertainment Services



WaxWorks

# VIDEO OVERSEAS

WITH DISC SALES SOARING, VIDEO GETS A BRIEF BOOST

BY SAM ANDREWS

LONDON—Britain's love affair with DVD reached new heights in 2001. Triple-digit growth transformed a home-video industry that was sliding into slightly decrepit maturity into a new and vital force in the entertainment business. *Analyst Screen Digest* estimates that more than 3 million DVD players will have found their way into U.K. households, a staggering penetration rate of 13% for a three-year-old format.

Sales of discs grew around 125% year-on-year, according to estimates from the British Video Association. Best estimates for the total number of DVDs sold in 2001 suggest that consumers will have bought more than 32 million units. The format now accounts for 35% of the U.K. sell-through video sales and has helped drive the entire sell-through market up by almost 10%, to about 125 million units total.

Rental, too, has been helped by DVD. VHS rentals may have fallen 3% year-on-year, but the market as a whole is up around 9% as a result of DVD.

## GROWTH OPPORTUNITY

It is not just the video divisions that are excited at the future prospects for the format. At an exclusive press-free weekend retreat organized this autumn by Billboard's sister publication, *The Hollywood Reporter*, at the Cliveden Hotel outside London, Europe's leading media CEOs all cited DVD as the greatest growth opportunity over the next five years. This will largely be driven by the emergence of DVD players selling for less than \$70 in Europe within the next two to three years, according to Jim Bottoms, joint managing director of Understanding Solutions. DVD, he says, "really does provide a no-brainer at this point, a real impulse purchase product."

DVD's prominence also attracted the attention of the European Union's competition commission, ex Mario Monti, who launched an investigation in June into what he perceived were the high prices of DVDs in the EU compared to the

United States. To widespread publicity, he also would investigate Hollywood's implementation of regional coding on DVDs, which divides the world into six regions—ostensibly to protect local-rights holders from grey-market imports and to fall into line with local release patterns. While he upheld the rights of intellectual property holders, Monti said he was concerned that "we do not permit a system which could be used as a smoke-screen to allow firms to maintain artificially high prices or to deny choice to consumers."

His inquiry, however, was timed just as the prices were falling across the region. *Analyst Screen Digest* estimated that, while average prices in Europe this year will range around \$20 to \$23, prices in individual territories such as Britain range from as low as \$13.99 to as high as \$34.99 for single releases. Having received replies from all the major studios, Monti went quiet on the subject, and the feeling within the industry was that he would drop the investigation.

Video, long perceived as the poor cousin in all but revenues of the home-entertainment industry, is now more like the rich uncle, as its rival formats (terrestrial/satellite TV, video-on-demand, Web streaming and broadband cable) all scratch around saddled with either huge debts or plunging advertising revenues.

DVD movies such as *Gladadiator*, *Dinosaur* and *Billy Elliot* account for 45% of sales and have, in turn, renewed interest in video distribution in the U.K. as a whole.

## BREAKING THE MOLD

U.S. video distributor Anchor Bay has the latest to launch a British arm. Under the leadership of British indie veteran Mo Claridge, Anchor Bay Entertainment U.K. is releasing a classic set of movies, including *The Long Good Friday*, *Halloween*, *The Exorcist* and one of the most requested but unavailable cult comedy classics, *Wiznail and I*.

*Continued on page 72*

2001's video charts were any indication, the audience for VHS and DVD formats have become obviously differentiated. A quick glance at the sales charts for each format reveals that child-oriented titles proved their clout in the overall home-video market, but they were more appealing to VHS buyers. Meanwhile, DVD sales were dominated by action and adventure films. In keeping with this separation, the Academy Award-winning *Gladadiator* was the No. 1 DVD of 2001, while *The Emperor's New Groove* topped the Video Sales chart.

It was a year dominated by Warner Home Video, with the company earning No. 1 ratings in the year-end Video Rentals, Kid

and the top 10 included videos such as *Star Wars: Episode I—The Phantom Menace*, *Jurassic Park: The Spy Who Shagged Me* and *Buenos Vista Social Club*. Only two animated features—*South Park* and *Tarzan*—ranked in the top 10.

The lure of ancient Rome resulted in *Gladadiator*'s No. 1 year-end spot for rentals; it topped that chart for eight weeks and appeared for a total of 24.

The staying power of *Erin Brockovich* was proven with a top 10 appearance on the rental chart both this year and last. Fewer comedy titles appeared in 2000's year-end rental chart, though *American Pie* was No. 1. Only two non-dramatic titles—*Nothing Hill* and *Austin Powers: The Spy Who Shagged*

and thanks to sequels *Lady and the Tramp II*, *The Little Mermaid II* and *Fantasia 2000*, Walt Disney Home Video was kid video's top label. The label's *The Tigger Movie* also earned a spot on the year-end chart two years in a row. Similarly, Warner Home Video earned a consecutive spot as the top kid video distributing label. Its Mary-Kate & Ashley, Scooby Doo and Powerpuff Girl titles were strong showings the last two years.

## DVD SALES

Amazing stunts and full-throttle action lend themselves to the emerging DVD format, so it is no surprise that the year's top sellers in this category were films such as *Gladadiator*, *Crouching Tiger, Hidden*

# Recapping The Year

ON THE CHARTS, ACTION AND ANIMATION ARE TOPS FOR SALES AND DRAMATIC STAYING POWER REAPS BENEFITS FOR RENTALS.

BY JILL PESSLENICK

Video and DVD Sales distributed-labeled categories. Buena Vista Home Entertainment also reigned supreme in the VHS market by placing an impressive 11 titles on that format's sales chart.

## VHS SALES & RENTALS

Toss an emperor, some chickens, a menagerie of dogs and talking toys together, and you get a year-end Video Sales chart that was very animation-oriented. Four of the top 10 VHS titles were animated flicks, with *The Emperor's New Groove* holding on to the format's No. 1 spot by spending five weeks atop the Video Sales chart during the year. *Chicken Run*, *102 Dalmatians* and *Toy Story 2* also made it into the year-end top 10. The majority of other top VHS titles, including *Coyote Ugly*, *Miss Congeniality*, *Bring It On* and *Meet the Parents*, leaned toward more comedic themes.

Walt Disney Home Video and distributor Buena Vista Home Entertainment came away with No. 1 label and distributor rankings. Four Buena Vista titles made it into the top 10, and seven others appeared on the year-end VHS sales chart. Distributor/label Warner Home Video also proved strong, landing 10 titles in the top 40.

Warner Home Video dominated the Top Video Sales chart last year, when most top 10 titles were adult-oriented. Its film *The Matrix* held the No. 1 position, while the rest of

Me—were among last year's top 10 rentals.

Warner Home Video came in at No. 1 as the top rental distributor for the second year in a row, due largely to the success of *Miss Congeniality*. In 2001, *The Matrix* was Warner's top rental title. Columbia TriStar Home Video also followed a strong showing last year with a

*Dragon*; and *X-Men*. Indeed, *Gladadiator* was the No. 1 DVD of the year, topping the DVD Sales chart for four weeks and staying in the top 25 for 30 weeks. Other action-oriented films in this year's top 10 include *Gene in 60 Seconds* and *Star Wars: Episode I—The Phantom Menace*.

*The Matrix*, last year's No. 1 DVD, made an appearance on this year's year-end chart, as did *The Patriot*. *Mission: Impossible 2* also stayed strong with another showing on this year's chart.

More animated films made it on to the 2001 chart, though most of the titles had lower rankings than last year. *The Toy Story* gift pack, for example, was No. 6 last year, while the highest animated movie in 2001 was the No. 13 *Shrek*.

Warner Home Video and Buena Vista Home Entertainment had the same one-two punch as last year, ranking first and second, respectively, on the year-end Top DVD Distributing Labels chart. The strength of *The Matrix*, *The Perfect Storm* and *Miss Congeniality* led to Warner's position this year, while Buena Vista had a total of six titles on the DVD Sales chart. With two titles in the top 10, and a total of four films on the chart, Columbia TriStar was 2001's top DVD label.

## MUSIC, SPORTS & FITNESS

Jive/Zomba Video came away with the top label and distributing honors this year, with five of its

*Continued on page 72*



Toy Story 2

No. 1 berth on the Top Video Rental Labels chart. The company's *The Wedding Planner* and *Charlie's Angels* made it into the year-end top 20.

## KID VIDEO

Last year, it was Mary-Kate & Ashley titles that dominated kid video. This year, it's Mary-Kate & Ashley again. Three titles from the twins' line made it into the year-end chart, and their *Our Lips Are Sealed* title was the year's top-seller. The video spent 24 weeks on the chart and held the No. 1 position for seven. Mary-Kate & Ashley's *Pushover in Paris* was last year's topper, and four series titles held positions on the year-end chart.

For the second year in a row,

**AV:X.01****Transambient**

a fusion of film and electronic music



MM90101-9

**AV:X.02****Spaced Out**

a fusion of film and electronic music



MM90102-9

**Moonshine Movies presents AV:X****The Audio Visual Xperience that comes from the fusion of film and electronic music.**

We took the best in electronic music, and married it with the imaginations of VJs (visual jockeys) from around the globe. The end result - an audio visual xperience that pleases the eyes as much as the ears. Call it acid filmmaking or call it visual therapy, our movies take you on a journey you'll never forget. Whether you want to chill out with friends after a night out clubbing, or you just want to relax and lose yourself in thought, our movies will take you there.

**AV:X™**  
Audio Visual Xperience**NOT JUST MUSIC ANYMORE**

Available on Moonshine Movies DVD 01.22.02

Distributed in the U.S.A.  
and Canada by  
**Koch**  
INTERNATIONAL

DVD OVERSEAS  
Continued from page 70

# THE MAIN EVENT



She took them all on, now wrestling superstar Joanie Laurer takes it all off in a rare behind-the-scenes peek from the set of her electrifying **PLAYBOY photo shoot: Joanie Laurer NUDE: Wrestling Superstar**. She's strong, sexy and completely exposed in this one-of-a-kind main event!

image  
ENTERTAINMENT

© 2001 Playboy Entertainment Group, Inc.

PLAYBOY  
VIDEO  
www.playboy.com

Its catalog, which totals around 150 titles to date, is set to increase with newer fare that may also benefit from a theatrical run. "We haven't got a set budget for acquisitions, but, then again, we haven't got any confines either," says Claridge, who readily admits that it is DVD that has made such a launch video. "The aim is to become a major independent distributor in the U.K."

Former Warner Home Video U.K. managing director Mike Heap also returned to the video fray in the guise of chief executive of Entertainment Rights. Children's specialist Entertainment Rights launched its own video label, Right Entertainment, to exploit properties such as *Pustman Put* and *Beast Brach*. Distribution is through Universal Pictures Video U.K.

DVD has also been a mold-breaker in other ways. Within the movie-distribution chain, it has spectacularly crashed through once sacrosanct release windows. Led by Warners' simultaneous release policy on rental VHS and sell-through DVD, the industry and the public have become used to buying or renting a movie at the same time.

This year, the release window

was changed forever when Universal Pictures International president Peter Smith announced that the distributor's video rental to sell-through window outside of North America would shrink from four to six months to four to eight weeks. Smith cited the need to "get more of that theatrical heat into the sell-through business," and the implication is clear that it is not just the rental to sell-through window that will shorten. Theatrical windows will have to become more flexible if distributors are to maximize their incomes. Predictably, the move was welcomed by sell-through stores.

"People who were not buying movies on VHS are now doing so on DVD. The fact that the product is fresher helps," says Ian Dawson, head of video at HMV.

It was also accepted with a degree of equanimity by rental shops. Michael Senker of U.K. national rental outlet VidBiz merely shrugged at the move and called for a level playing field with the cinemas. "We can't wait six months for films like Sylvester Stallone's *Driven*," he says. "If it dies in the cinema in two weeks, we have got to get a chance to capitalize on the marketing from that too—let's have a four-week window to video." ■

RECAPPING THE YEAR  
Continued from page 70

titles earning top 10 slots in the year-end chart. Tool's *Salvage* reached No. 1 (spending 40 weeks on the chart and two weeks at No. 1 during the year), while 'N Sync's *Live at Madison Square Garden and Making the Tour*, Britney Spears' *Ritney in Hawaii: Live & More* and Aaron Carter's *Aaron's Party (Come Get It)* rounded out the company's top year-end titles.

Though the *World Series 2000* video earned a No. 1 slot this year, it was World Wrestling Federation Home Video that came away with top honors. A total of 12 WWF titles earned top 20 year-end spots, with four being in the top 10. This is similar to the WWF's success last year, when 14 titles were in the top 20 and eight videos were in the top 10.

It's a Tie-Bot and yoga Competition in the year-end *Chart & Fitness* chart, with *Billy Blanks: Tae Bo Workout* winning the No. 1 spot. Three other Blanks titles appear on the chart, but it was Living Arts' yoga titles that made up the majority of the top 20 this year and earned the company the No. 1 distributing label honor. Five of its videos were in the top 10, and a total of eight were in the top 20. ■

# NOW SHOWING THESE GREAT DVD MUSIC SELECTIONS

ALL DVDS INCLUDE SPECIAL FEATURES:

- Digitally Mastered in your choice of Dolby Digital 2.0 or PCM (For Portable / laptop DVD Players)
- DVD-RM Playability
- Interactive Menus
- Instant Song Access



Classic Santana, recorded and filmed during a two night stand in May of 1993 in Mexico City.

Features all time classics such as "Black Magic Woman," "Gypsy Queen," "Oye Como Va," "Soul Sacrifice," and "Make Somebody Happy."



Experience the unmistakable and dynamic sounds and visuals of Rush, with the first ever DVD release of *Chronicles: The DVD Collection*.

Features 70 minutes of all the classic Rush tunes set to video, including "Torn Sewer," "Subdivisions" and "Time Stand Still," plus 2 hidden bonus videos.



Experience first hand what The Moody Blues have to say about their illustrious 25+ year career, as one of Britain's most poignant rock bands.

Featuring classic hits like "You Won't Dream," "Nights In White Satin" and "I Know You're Out There Somewhere."



All the music, all the dance, all the style of a decade! Janet Jackson's *Design of a Decade* is now available on DVD.

Included in Janet's DVD collection are 17 digitally remastered videos featuring "When I Think of You," "Miss You Much," "That's the Way Love Goes," "Black Cat," "Ain't," and the conceptual masterpiece "Rhythm Nation."



Join Joe Jackson & crew as they entertain our Japanese friends at the Nakano Sun Plaza with his new classic hits like "Steppin' Out," "I'm The Man," "One More Time" and "Man In The Street."

A must have for any Joe Jackson collection!



Performed in front of a historic castle in Ireland—Brian Adams' first ever U.S. DVD release of "Live At Stone Castle"—available now!

Shot on a beautiful night in August 2000, Adams gives a solid performance of his chart topping hits "Heaven," "Have You Ever Really Loved A Woman?" "Please Forgive Me," and "Cutie Like A Knife."



The Jacksons — An American Dream, The Complete Oni-Series, on DVD for the first time!

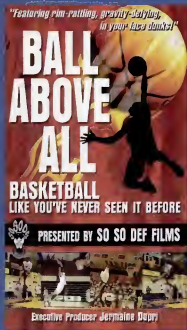
Features 38 songs, including original Jackson's music from "A&J" to "Who's Your Favorite" and more. An acclaimed drama of pop's superstar family, starring Angela Bassett, Billy Dee Williams and Vanessa Williams, with a special appearance by Boyz II Men.

UPCOMING DVD RELEASES IN FEBRUARY Def Leppard - Historia/In The Round In Your Face Def Leppard - Visualize/Vault ABBA - The Winner Takes All ABC - Absolutely - The Videos



We've got the real Stars!  
Don't be fooled by imitators  
selling box art with no substance.

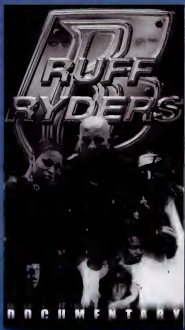
If it's  
**BLING BLING** It's  
**URBANWORKS**



2 x Platinum



2 x Platinum



Platinum

**Coming 2002**



AVAILABLE ON  
**VHS DVD**

New to the UrbanWorks family of titles for 2002.  
You'll get Original programs, concert footage,  
music videos and more!

Waxworks

INGRAM  
Entertainment

SLIPSLIDE  
Records



MVD

VPD

BAKER & TAYLOR

MANUFACTURED AND DISTRIBUTED  
BY VENTURA DISTRIBUTION



1.888.499.3700

www.urbanworksent.com  
© Copyright 2002 UrbanWorks Ent.

# LIVE! LIVE! LIVE!

Includes:  
 Awake  
 Vanities  
 Bad Religion  
 Green  
 Tipton  
 Keep Away  
 Voodoo  
 Whorever  
 and many more!

GODSMACK  
 LIVE

DVD and VHS available January 8th



## CHARTS

Continued from page 68



- 5 DENISE AUSTIN: MAY WORKOUT BASED ON THE WORK OF J.M. PRATES — Action Home Entertainment
- 6 YOGA FOR BEGINNERS: ABS YOGA — Living Arts
- 7 TOTAL YOGA — Living Arts
- 8 BILLY BLANKS: TAE-BO WORKOUT ADVANCED: TAE-BO LIVE — Ventura Distribution
- 9 YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS — Living Arts
- 10 BILLY BLANKS: TAE-BO LIVE — Ventura Distribution

## Top Health & Fitness Video Distribution Labels

Pos. DISTRIBUTING LABEL (No. of Chart Titles)

- 1 LIVING ARTS (13)
- 2 VENTURA DISTRIBUTION (7)
- 3 ANCHOR BAY ENTERTAINMENT (7)
- 4 ARTISAN HOME ENTERTAINMENT (7)
- 5 PARADE VIDEO (7)



## Top Kid Videos

Pos. TITLE — Label/Distributing Label

- 1 MARY-KATE & ASHLEY: OUR LIPS ARE SEALED — Dualstar Video/Blown Home Video
- 2 LADY AND THE TRAMP II: SCAMP'S ADVENTURE — Walt Disney Home Video/Buena Vista Home Entertainment
- 3 THE BOOK OF POOH: STORIES FROM THE HEART — Walt Disney Home Video/Buena Vista Home Entertainment
- 4 BLU!': CLUES: PLAYTIME WITH PERIWINKLE — Nickelodeon Video/Paramount Home Video
- 5 DORA THE EXPLORER: WISH ON A STAR — Nickelodeon Video/Paramount Home Video
- 6 MARY-KATE & ASHLEY: WINNING LONDON — Dualstar Video/Maver Home Video
- 7 THE LITTLE MERMAID II: RETURN TO THE SEA — Walt Disney Home Video/Buena Vista Home Entertainment
- 8 FANTASIA 2000 — Walt Disney Home Video/Buena Vista Home Entertainment
- 9 BOB THE BUILDER: CAN WE FIX IT? — Lyric Studios
- 10 POWER RANGERS: IN 3-D — FoxVideo

## Top Kid Video Labels

Pos. LABEL (No. of Chart Titles)

- 1 WALT DISNEY HOME VIDEO (18)
- 2 NICKELODEON VIDEO (14)
- 3 DUALSTAR VIDEO (7)
- 4 WARNER HOME VIDEO (12)
- 5 FOXVIDEO (7)



©2001 GODSMACK PICTURES/IMPACT AND UNIVERSAL PICTURES. A DIVISION OF UMG RECORDINGS, INC. ALL RIGHTS RESERVED.

©2001 Image Entertainment, Inc. All Rights Reserved.



Merry-Kate & Ashley

#### Top Kid Video Distributing Labels

Pos. DISTRIBUTING LABEL (No. of Chart Titles)

- 1 WARNER HOME VIDEO (30)
- 2 PARAMOUNT HOME VIDEO (21)
- 3 BUENA VISTA HOME ENTERTAINMENT (18)
- 4 CRYSTAL STUDIOS (20)
- 5 FOXVIDEO (10)

#### Top Music Videos

Pos. TITLE — Artist — Label/Distributing Label

- 1 SALVAGE — Tool — Jive Dissectional/Volcano/Zomba Video
- 2 THE UP IN SMOKE TOUR — Various Artists — Red Distribution
- 3 LIVE AT MADISON SQUARE GARDEN — 9 Sync — Jive/Zomba Video
- 4 BRITNEY IN HAWAII: LIVE & MORE — Britney Spears — Jive/Zomba Video
- 5 HELL FREEZES OVER — Eagles — Geffen Home Video/Universal Music & Video Dist.

- 6 SUPERNATURAL LIVE — Santana — BMG Video
- 7 MAKING THE TOUR — 9 Sync — Jive/Zomba Video
- 8 LISTENER SUPPORTED — Dave Matthews Band — BMG Video
- 9 BALLER BLOCKIN' — Cash Money Musicians — Cash Money/Universal Music & Video Dist.
- 10 AARON'S PARTY (COME GET IT) — THE VIDEO — Aaron Carter — Jive/Zomba Video
- 11 TOUTING BAND 2000 — Paul Jan — Epic Music Video/Sony Music Entertainment
- 12 ON BROADWAY — Mark Lowry — Spring House Video/Chordant Dist. Group
- 13 TIMELESS—LIVE IN CONCERT — Barbra Streisand — Columbia Music Video/Sony Music Entertainment
- 14 WHAT A TIME! — Bill & Gloria Gearhart and Their Homespun Friends — Spring House Video/Chordant Dist. Group
- 15 I DO BELIEVE — Geffen Vocal Band — Spring House Video/Chordant Dist. Group
- 16 THE VIDEOS: 1994-2001 — Dove
- 17 CRUSH YOUR LIVE — Ben Jee — Island Video/Universal Music & Video Dist.
- 18 E — Enimema — Interscope Video/Universal Music & Video Dist.
- 19 S & M — Metallica — Fichta Entertainment
- 20 AARON'S PARTY... LIVE IN CONCERT — Aaron Carter — Jive/Zomba Video



WARNER HOME VIDEO



#### Top Music Video Labels

Pos. LABEL (No. of Chart Titles)

- 1 JIVE/ZOMBA VIDEO (13)
- 2 SPRING HOUSE VIDEO (33)
- 3 EPIC MUSIC VIDEO (15)
- 4 EAGLE VIDEO (5)
- 5 TOOL DISSECTIONAL/VOLCANO (11)

#### Top Music Video Distribution Labels

Pos. DISTRIBUTING LABEL (No. of Chart Titles)

- 1 JIVE/ZOMBA VIDEO (13)
- 2 CHORDANT DIST. GROUP (38)
- 3 SONY MUSIC ENTERTAINMENT (36)
- 4 UNIVERSAL MUSIC & VIDEO DIST. (15)
- 5 RED DISTRIBUTION (2)



sex is good



good sex is better  
and it's all in

19th annual edition of  
the SEX people, places,  
doings, trends for 2002!

the ADULT VIDEO  
SOURCE BOOK  
—BUYER'S GUIDE

ALL NEW FOR  
**2002**

BIGGER (more pages 324) BETTER  
(1000 XXX Videos, 500 Action Full  
Color Photos, 225 Porn Star  
Profiles) BIGGEST (Websites, DVDs  
Internet, Amateurs, Full List of How,  
Where, What to Buy and Rent.

**\$12.95**  
Only

On Sale Now at your Newsstand,  
Bookstore Gift and Video Shops  
Worldwide. By Mail \$15.00 total cost  
(includes private delivery) CA res-  
idents add \$1.24 sales tax. SEND TO:  
ADAM FILM WORLD GUIDE  
2002 DIRECTORY  
Dept. 202  
8060 Melrose Ave.,  
Los Angeles,  
CA 90046-7082  
VISA/MasterCard ACCEPTED

# LONDON CALLING...

The UK's no.1 independent video label want your product

It's time that you realised the true value of your video in the UK market! Before signing with a major studio, take a moment to think how many more \$'s your title could make with our:

- Unique Product Understanding
  - Unrivalled Press Contacts
  - Cutting Edge Marketing
  - Major Retailer Relationships
- Which in short all add up to greater financial returns for you.

Ensure your video doesn't get lost in a slate of studio releases, contact Revolver now for a refreshingly different approach.

**revolver**  
ENTERTAINMENT

www.revolvergroup.com

Tel: +44 (0) 208 222 6677 Fax: +44 (0) 208 222 6688 Email: Justin.Marciano@revolver.lm Revolver Entertainment, Apex Court, Woodger Road, London W12 8NW, UK

# Billboard TOP KID VIDEO

WEEK	LAST WEEK	TITLE	LAST WEEK	PROGRAM SUPPLIER & NUMBER	PRICE
1	1	THE LAND BEFORE TIME: THE BIG FREEZE	2001	13.98	
2	2	BARBIE IN THE NUTCRACKER	2001	13.98	
3	3	MOOSEY'S MAGICAL CHRISTMAS SHOWED IN THE HOUSE OF MOOSE	2001	22.98	
4	4	HOLIDAY IN THE SUN	2001	19.98	
5	5	HOW THE GRINCH STOLE CHRISTMAS!	1996	14.95	
6	6	POKEMON: MEETWOW RETURNS	2001	14.95	
7	7	KUDOLPH: THE RED-NOSED REINDEER	1994	33.95	
8	8	KUDOLPH: ISLAND OF MISFIT TOYS	2000	22.95	
9	9	PROCTY THE CYBERMAN	1994	33.95	
10	10	A CHARLIE BROWN CHRISTMAS	1990	16.95	
11	11	KUDOLPH: ISLAND OF MISFIT TOYS W/CO	2001	26.95	
12	12	BOB THE BUILDER: PETS IN A PICKLE	2001	14.95	
13	13	SCOOBY-DOO & THE CYBER CHASE	2001	22.95	
14	14	RECESS CHRISTMAS: MIRACLE ON THIRD STREET	2001	19.95	
15	15	BOB THE BUILDER: BOB'S WHITE CHRISTMAS	2001	14.95	
16	16	ROUPE POLIE OULE: JINGLE JANGLE DAYS EVE	2001	14.98	
17	17	BOB THE BUILDER: CAN WE FIX IT?	2001	14.98	
18	18	BLUE'S CLUES: BLUE'S BIG HOLIDAY	2001	9.95	
19	19	DORA THE EXPLORED: TO THE RESCUE	2001	12.95	
20	20	RUGRATS: ALL GROWN UP	2001	12.95	
21	21	SCOOBY-DOO: SPOOKY TALE	2001	13.95	
22	22	BOB THE BUILDER: TO THE RESCUE!	2001	14.95	
23	23	THE BABY MOZART	2001	13.98	
24	24	ULTIMATE SILLY SONGS	2001	12.98	
25	25	ELMO'S WORLD: WILD WILD WEST	2001	12.98	

# Billboard RECREATIONAL SPORTS

WEEK	LAST WEEK	TITLE	LAST WEEK	PROGRAM SUPPLIER & NUMBER	PRICE
1	1	2001 WORLD SERIES	2001	13.98	
2	2	TONY BLAKE'S TRICK TRICKS VOL. 2	2001	13.98	
3	3	TONY BLAKE'S TRICK TRICKS VOL. 1	2001	13.98	
4	4	CARL SPURK: A HUMAN'S LEGENDARY CAUSE	2001	13.98	
5	5	TONY BLAKE'S TRICK TRICKS VOL. 3	2001	13.98	
6	6	TONY BLAKE'S TRICK TRICKS VOL. 4	2001	13.98	
7	7	TONY BLAKE'S TRICK TRICKS VOL. 5	2001	13.98	
8	8	TONY BLAKE'S TRICK TRICKS VOL. 6	2001	13.98	
9	9	TONY BLAKE'S TRICK TRICKS VOL. 7	2001	13.98	
10	10	TONY BLAKE'S TRICK TRICKS VOL. 8	2001	13.98	
11	11	TONY BLAKE'S TRICK TRICKS VOL. 9	2001	13.98	
12	12	TONY BLAKE'S TRICK TRICKS VOL. 10	2001	13.98	
13	13	TONY BLAKE'S TRICK TRICKS VOL. 11	2001	13.98	
14	14	TONY BLAKE'S TRICK TRICKS VOL. 12	2001	13.98	
15	15	TONY BLAKE'S TRICK TRICKS VOL. 13	2001	13.98	
16	16	TONY BLAKE'S TRICK TRICKS VOL. 14	2001	13.98	
17	17	TONY BLAKE'S TRICK TRICKS VOL. 15	2001	13.98	
18	18	TONY BLAKE'S TRICK TRICKS VOL. 16	2001	13.98	
19	19	TONY BLAKE'S TRICK TRICKS VOL. 17	2001	13.98	
20	20	TONY BLAKE'S TRICK TRICKS VOL. 18	2001	13.98	
21	21	TONY BLAKE'S TRICK TRICKS VOL. 19	2001	13.98	
22	22	TONY BLAKE'S TRICK TRICKS VOL. 20	2001	13.98	
23	23	TONY BLAKE'S TRICK TRICKS VOL. 21	2001	13.98	
24	24	TONY BLAKE'S TRICK TRICKS VOL. 22	2001	13.98	
25	25	TONY BLAKE'S TRICK TRICKS VOL. 23	2001	13.98	

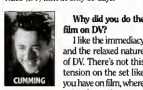
# Billboard HEALTH & FITNESS

WEEK	LAST WEEK	TITLE	LAST WEEK	PROGRAM SUPPLIER & NUMBER	PRICE
1	1	YOGA FOR BEGINNERS: STRESS RELIEF	2001	9.98	
2	2	TOTAL YOGA	2001	14.98	
3	3	THE CHURCH OF THE BURNING WHEELS	2001	14.98	
4	4	YOGA FOR BEGINNERS: STRESS RELIEF	2001	9.98	
5	5	YOGA FOR BEGINNERS: STRESS RELIEF	2001	9.98	
6	6	YOGA FOR BEGINNERS: STRESS RELIEF	2001	9.98	
7	7	YOGA FOR BEGINNERS: STRESS RELIEF	2001	9.98	
8	8	YOGA FOR BEGINNERS: STRESS RELIEF	2001	9.98	
9	9	YOGA FOR BEGINNERS: STRESS RELIEF	2001	9.98	
10	10	YOGA FOR BEGINNERS: STRESS RELIEF	2001	9.98	
11	11	YOGA FOR BEGINNERS: STRESS RELIEF	2001	9.98	
12	12	YOGA FOR BEGINNERS: STRESS RELIEF	2001	9.98	
13	13	YOGA FOR BEGINNERS: STRESS RELIEF	2001	9.98	
14	14	YOGA FOR BEGINNERS: STRESS RELIEF	2001	9.98	
15	15	YOGA FOR BEGINNERS: STRESS RELIEF	2001	9.98	
16	16	YOGA FOR BEGINNERS: STRESS RELIEF	2001	9.98	
17	17	YOGA FOR BEGINNERS: STRESS RELIEF	2001	9.98	
18	18	YOGA FOR BEGINNERS: STRESS RELIEF	2001	9.98	
19	19	YOGA FOR BEGINNERS: STRESS RELIEF	2001	9.98	
20	20	YOGA FOR BEGINNERS: STRESS RELIEF	2001	9.98	
21	21	YOGA FOR BEGINNERS: STRESS RELIEF	2001	9.98	
22	22	YOGA FOR BEGINNERS: STRESS RELIEF	2001	9.98	
23	23	YOGA FOR BEGINNERS: STRESS RELIEF	2001	9.98	
24	24	YOGA FOR BEGINNERS: STRESS RELIEF	2001	9.98	
25	25	YOGA FOR BEGINNERS: STRESS RELIEF	2001	9.98	

# HOME VIDEO

## Cumming Discusses His 'Party'

LOS ANGELES—Alan Cumming and Jennifer Aniston Leigh wrote, directed, and starred together in New Line's Jan. 15 DVD *Video release: The Anniversary Party*. And with a little help from such stars as Gwyneth Paltrow, Kevin Kline, and Phoebe Cates, they took the digital video (DV) film in only 19 days.



Why did you do the film on DV?  
I like the immediacy and the relaxed nature of DV. There's not this tension on the set like you have on film, where going for a take means film is running and it's costing money. It's shot on DV first and then put onto film. [Director of photography] John [Bailey] was just very clever and made it look as good as it possibly could. A lot of the DV films we saw prior to shooting... we were horrified by how ugly they were.

How do you like the DVD? It seems well-suited for such an intimate film.  
I really like it on DVD. It looks really lovely because it's back in the form it was created in, which is DV.

## 6 Questions

How involved were you in the DVD production?  
We had discussions of how it would look and the content of it. And, of course, Jennifer and I did the commentary.

Which is great—very illuminating. Did you rehearse?  
No—in fact, we weren't even together! I can't remember why, but we did it in separate cities at separate times. If you notice, we don't actually ever say things to each other.

What do you hope viewers will get from the commentary?  
We were so close to the film, so there's a lot of our personal lives in it. That might be more than normally enlightening. And I quite like the way the commentary is also our meandering thoughts about other things in the world.

Was there anything you wanted on the DVD but couldn't get?  
Because we shot on DV, the deleted scenes were never put onto film and graded. So next time, I'm going to make sure the deleted scenes get colorized in editing. There was one scene in the next morning after the "party" that was really interesting. But when you're making films, the more ends you tie, the more questions you ask, in a way. I think the film is better for not tying up all the ends.

CATHERINE CELLA

# Billboard TOP MUSIC VIDEOS

WEEK	LAST WEEK	TITLE	LAST WEEK	PROGRAM SUPPLIER & NUMBER	PRICE
1	1	AMERICA: A THIGHE TO HEARDS	2001	19.98	
2	2	SMITH: THE THIGHE TO HEARDS	2001	19.98	
3	3	ELEVATION TOUR 2001	2001	19.98	
4	4	PIAT PARTY AT THE PIANKE FEST	2001	19.98	
5	5	ALL FOR YOU	2001	19.98	
6	6	WIKI WIKI ATTACKS VOL. 2	2001	19.98	
7	7	DISCOVERED WORLD TOUR 2001	2001	19.98	
8	8	MEMORIAL TOUR 2001	2001	19.98	
9	9	HELL FREEZES OVER	2001	19.98	
10	10	STILL UPPER LIP LINE	2001	19.98	
11	11	ALL THIS TIME: 1994-2001	2001	19.98	
12	12	ALL THIS TIME	2001	19.98	
13	13	THE UP IN SMOKE TOUR	2001	19.98	
14	14	LIVE! DISCOVERED WORLD TOUR 2001	2001	19.98	
15	15	CHOICES: THE MOVIE	2001	19.98	
16	16	ANGEL	2001	19.98	
17	17	GREATEST VIDEO HIT COLLECTION 1980-2001	2001	19.98	
18	18	THE VIDEO HIT COLLECTION	2001	19.98	
19	19	LIVE FROM NEW YORK	2001	19.98	
20	20	SALVAT	2001	19.98	
21	21	WIKI WIKI ATTACKS VOL. 2	2001	19.98	
22	22	WIKI WIKI ATTACKS VOL. 2	2001	19.98	
23	23	WIKI WIKI ATTACKS VOL. 2	2001	19.98	
24	24	WIKI WIKI ATTACKS VOL. 2	2001	19.98	
25	25	WIKI WIKI ATTACKS VOL. 2	2001	19.98	



		Completed (has a confirmed schedule of retail dates and adaptable copies collected, edited, and provided by Redbox)				Principal Performers		YEAR OF RELEASE		RATING		PRICE	
LAST VIEWED		TITLE L-R:RELEASING/DISTRIBUTING L+R:LABEL & NUMBER		  <b>NUMBER 1</b>  									
		<b>THE PRINCESS DIARIES</b> <small>WALT DISNEY HOME ENTERTAINMENT VIDEO</small>		<b>1</b>		<b>Anna Hathaway</b> <b>1</b>		<b>2001</b>		<b>G</b>		<b>\$2.99</b>	
2	4	<b>SHEK</b> <small>PARAMOUNT HOME ENTERTAINMENT VIDEO</small>		<b>2</b>		<b>Milla Jovovich</b> <b>Eddie Murphy</b>		<b>2001</b>		<b>PG</b>		<b>\$4.99</b>	
3	1	<b>PEARL HARBOR: 60TH ANNIVERSARY COMMEMORATIVE EDITION</b> <small>WARNER BROS. HOME ENTERTAINMENT L+R:HOME ENTERTAINMENT</small>		<b>3</b>		<b>Ben Affleck</b> <b>Josh Hartnett</b>		<b>2001</b>		<b>PG-13</b>		<b>\$14.99</b>	
4	3	<b>HOW THE GRINCH STOLE CHRISTMAS</b> <small>WARNER BROS. HOME ENTERTAINMENT VIDEO</small>		<b>4</b>		<b>Jim Carrey</b>		<b>2000</b>		<b>PG</b>		<b>\$4.99</b>	
5	6	<b>JURASSIC PARK III</b> <small>WARNER BROS. HOME ENTERTAINMENT VIDEO</small>		<b>5</b>		<b>Sam Neill</b> <b>William B. Macy</b>		<b>2001</b>		<b>PG-13</b>		<b>\$2.99</b>	
6	5	<b>RUSH HOUR 2</b> <small>NEW LINE HOME ENTERTAINMENT HOME VIDEO</small>		<b>6</b>		<b>Jackie Chan</b> <b>Chris Tucker</b>		<b>2001</b>		<b>PG-13</b>		<b>\$2.94</b>	
7	8	<b>THE LAND BEFORE TIME: THE BIG FREEZE</b> <small>WARNER BROS. HOME ENTERTAINMENT VIDEO</small>		<b>7</b>		<b>Animated</b>		<b>2001</b>		<b>NR</b>		<b>\$9.98</b>	
8	7	<b>SNOW WHITE AND THE SEVEN DWARFS</b> <small>WALT DISNEY HOME ENTERTAINMENT L+R:HOME ENTERTAINMENT</small>		<b>8</b>		<b>Animated</b>		<b>1937</b>		<b>G</b>		<b>\$9.99</b>	
9	2	<b>BARBIE IN THE NUTCRACKER</b> <small>WARNER BROS. HOME ENTERTAINMENT VIDEO</small>		<b>9</b>		<b>Barbie</b>		<b>2001</b>		<b>NR</b>		<b>\$9.98</b>	
10	11	<b>DR. DOOLITTLE 2</b> <small>PARAMOUNT VIDEO</small>		<b>10</b>		<b>Eddie Murphy</b>		<b>2001</b>		<b>PG</b>		<b>\$2.98</b>	
11	12	<b>SAVE THE LAST DANCE</b> <small>PARAMOUNT VIDEO</small>		<b>11</b>		<b>Julia Stiles</b>		<b>2000</b>		<b>PG-13</b>		<b>\$4.95</b>	
12	17	<b>O BROTHER, WHERE ART THOU?</b> <small>WARNER BROS. HOME ENTERTAINMENT VIDEO</small>		<b>12</b>		<b>George Clooney</b>		<b>2000</b>		<b>PG-13</b>		<b>\$9.99</b>	
13	13	<b>CATS &amp; DOGS</b> <small>WARNER BROS. HOME ENTERTAINMENT VIDEO</small>		<b>13</b>		<b>Jeff Goldblum</b> <b>Elizabeth Perkins</b>		<b>2001</b>		<b>PG</b>		<b>\$2.99</b>	
14	10	<b>MIKEY'S MAGICAL CHRISTMAS: SNOWED IN THE HOUSE OF MOUSE</b> <small>WALT DISNEY HOME ENTERTAINMENT VIDEO</small>		<b>14</b>		<b>Mickey Mouse</b>		<b>2001</b>		<b>NR</b>		<b>\$2.99</b>	
15	14	<b>HOLIDAY IN THE SUN</b> <small>WARNER BROS. HOME ENTERTAINMENT VIDEO</small>		<b>15</b>		<b>Mary-Kate &amp; Ashley Olsen</b>		<b>2001</b>		<b>NR</b>		<b>\$9.96</b>	
16	20	<b>SPY KIDS (PAN &amp; SCAN)</b> <small>WARNER BROS. HOME ENTERTAINMENT VIDEO</small>		<b>16</b>		<b>Antonio Banderas</b> <b>Alex Corretja</b>		<b>2001</b>		<b>PG</b>		<b>\$4.99</b>	
17	14	<b>HOW THE GRINCH STOLE CHRISTMAS! ♦</b> <small>WARNER BROS. HOME ENTERTAINMENT VIDEO</small>		<b>17</b>		<b>Animated</b>		<b>1966</b>		<b>NR</b>		<b>\$4.95</b>	
18	16	<b>POKEMON: MEW TWO RETURNS</b> <small>WARNER BROS. VIDEO</small>		<b>18</b>		<b>Pokemon</b>		<b>2001</b>		<b>NR</b>		<b>\$4.95</b>	
19	21	<b>CAST AWAY</b> <small>WARNER BROS. VIDEO</small>		<b>19</b>		<b>Tom Hanks</b> <b>Helen Hunt</b>		<b>2000</b>		<b>PG</b>		<b>\$4.98</b>	
20	19	<b>NATIONAL LAMPoon'S CHRISTMAS VACATION</b> <small>WARNER BROS. VIDEO</small>		<b>20</b>		<b>Chevy Chase</b>		<b>1989</b>		<b>PG</b>		<b>\$9.95</b>	
21	23	<b>THE MUMMY RETURNS</b> <small>WARNER BROS. VIDEO</small>		<b>21</b>		<b>Brendan Fraser</b> <b>Rachael Weiss</b>		<b>2001</b>		<b>PG-13</b>		<b>\$2.98</b>	
22	15	<b>RUDOLPH THE RED-NOSED REINDEER</b> <small>WARNER BROS. MUSIC ENTERTAINMENT VIDEO</small>		<b>22</b>		<b>Animated</b>		<b>1964</b>		<b>NR</b>		<b>\$9.98</b>	
23	8	<b>BEETHOVEN'S 4TH</b> <small>WARNER BROS. HOME ENTERTAINMENT VIDEO</small>		<b>23</b>		<b>Judge Reinhold</b> <b>John Sweney</b>		<b>2001</b>		<b>NR</b>		<b>\$9.98</b>	
24	2	<b>THE WEDDING PLANNER</b> <small>COLUMBIA TRIStar HOME VIDEO</small>		<b>24</b>		<b>Jennifer Lopez</b> <b>Matthew McConaughey</b>		<b>2000</b>		<b>PG-13</b>		<b>\$4.95</b>	
25	1	<b>A CHRISTMAS STORY</b> <small>WARNER BROS. ENTERTAINMENT VIDEO</small>		<b>25</b>		<b>Dennis Quaid</b> <b>Peter Billingsley</b>		<b>1983</b>		<b>PG</b>		<b>\$4.95</b>	
26	1	<b>IT'S A WONDERFUL LIFE</b> <small>WARNER BROS. ENTERTAINMENT VIDEO</small>		<b>26</b>		<b>James Stewart</b> <b>Donna Reed</b>		<b>1946</b>		<b>NR</b>		<b>\$9.98</b>	
27	30	<b>BRING IT ON</b> <small>WARNER BROS. HOME VIDEO</small>		<b>27</b>		<b>Kirsten Dunst</b>		<b>2000</b>		<b>PG-13</b>		<b>\$4.98</b>	
28	28	<b>COYOTE UGLY</b> <small>PARAMOUNT HOME VIDEO</small>		<b>28</b>		<b>Piper Perabo</b> <b>Aaron Garcia</b>		<b>2000</b>		<b>PG-13</b>		<b>\$4.99</b>	
29	26	<b>RUDOLPH: ISLAND OF MISFIT TOYS</b> <small>WARNER BROS. VIDEO</small>		<b>29</b>		<b>Animated</b>		<b>2001</b>		<b>NR</b>		<b>\$2.95</b>	
30	24	<b>FROSTY THE SNOWMAN</b> <small>WARNER BROS. MUSIC ENTERTAINMENT VIDEO</small>		<b>30</b>		<b>Animated</b>		<b>1969</b>		<b>NR</b>		<b>\$9.98</b>	
31	33	<b>WHITE CHRISTMAS</b> <small>WARNER BROS. VIDEO</small>		<b>31</b>		<b>Bing Crosby</b> <b>Doris Gray</b>		<b>1954</b>		<b>NR</b>		<b>\$9.95</b>	
32	40	<b>MEN OF HONOR</b> <small>WARNER BROS.</small>		<b>32</b>		<b>Robert D. Niro</b> <b>Cuba Gooding, Jr.</b>		<b>2000</b>		<b>R</b>		<b>\$4.98</b>	
33	32	<b>A CHARLIE BROWN CHRISTMAS</b> <small>WARNER BROS. VIDEO</small>		<b>33</b>		<b>Animated</b>		<b>1990</b>		<b>NR</b>		<b>\$6.95</b>	
34	27	<b>RUDOLPH: ISLAND OF MISFIT TOYS W/CD</b> <small>WARNER BROS. VIDEO</small>		<b>34</b>		<b>Animated</b>		<b>2001</b>		<b>NR</b>		<b>\$8.95</b>	
35	37	<b>RUSH HOUR</b> <small>NEW LINE HOME ENTERTAINMENT HOME VIDEO</small>		<b>35</b>		<b>Jackie Chan</b> <b>Chris Tucker</b>		<b>1998</b>		<b>R</b>		<b>\$4.95</b>	
36	39	<b>OFFICE SPACE</b> <small>WARNER BROS.</small>		<b>36</b>		<b>Ron Livingston</b> <b>Jennifer Aniston</b>		<b>1999</b>		<b>R</b>		<b>\$9.98</b>	
37	37	<b>WHAT WOMEN WANT</b> <small>PARAMOUNT HOME VIDEO</small>		<b>37</b>		<b>Mel Gibson</b> <b>Helen Hunt</b>		<b>2000</b>		<b>PG-13</b>		<b>\$4.95</b>	
38	28	<b>CHOCOLAT</b> <small>WARNER BROS. ENTERTAINMENT VIDEO</small>		<b>38</b>		<b>Jaffarush Bruch</b> <b>Johney Dwyer</b>		<b>2000</b>		<b>PG-13</b>		<b>\$9.99</b>	
39	38	<b>THE PATRIOT</b> <small>COLUMBIA TRIStar HOME VIDEO</small>		<b>39</b>		<b>Mel Gibson</b>		<b>2000</b>		<b>R</b>		<b>\$4.95</b>	
40		<b>BOB THE BUILDER: PETS IN A PICKLE</b> <small>WARNER BROS. VIDEO</small>		<b>40</b>		<b>Animated</b>		<b>2001</b>		<b>NR</b>		<b>\$4.99</b>	

● RWAA gold cart, for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RWAA platinum cart, for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ RWAA gold certification for a minimum of 125,000 units or a dollar volume of \$1 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. RWAA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 2002 VNU Business Media, Inc. and MicroScan. All rights reserved.

VEE

[illegible]

The Value Score is based on transactional data, provided by the Value Software Pricing App. Data covers the 12,000 value-based

LAST WEEK	THIS WEEK	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal
		 <b>NUMBER 1</b> 	2 Shows in Series 1
1	1	<b>RUSH HOUR 2</b> NEW LINE HOME VIDEO/HOME ENTERTAINMENT 2001	<b>Chris Chalk</b> Chris Tucker
		<b>THE PRINCESS DIAMOND</b> AND JERRY LEE: THE PRINCESS DIAMOND VIDEO HOME ENTERTAINMENT 2000	<b>Anne Hathaway</b> Julie Andrews
		<b>SCARY MOVIE 2</b> COLUMBIA TRISTAR HOME VIDEO/HOME ENTERTAINMENT 2001	<b>Anita Farris</b> Regina King
		<b>THE SCORE</b> PARAMOUNT HOME VIDEO 2001	<b>Robert De Niro</b> Edward Norton
2	2	<b>JURASSIC PARK II</b> SUNBELT VIDEO HOME VIDEO 2001	<b>Sam Neill</b> William B. Davis
4	4	<b>PEARL HARBOR</b> COLUMBIA TRISTAR HOME VIDEO/HOME ENTERTAINMENT 2001	<b>Ben Affleck</b> Josh Hartnett
		<b>MOULIN ROUGE</b> WARNER BROS. HOME ENTERTAINMENT 2001	<b>Nicole Kidman</b> Ewan McGregor
5	5	<b>HOW THE GRINCH STOLE CHRISTMAS</b> PARAMOUNT STUDIOS HOME VIDEO 2000	<b>Jim Carrey</b>
6	6	<b>LEGALLY BLONDE</b> PIONEER 2000	<b>Mark Wahlberg</b> Helene Stuenkel Carter
		<b>LEGALLY BLONDE</b> NEW LINE HOME ENTERTAINMENT 2000	<b>Reese Witherspoon</b>
7	7	<b>AMERICA'S SWEETHEARTS</b> COLUMBIA TRISTAR HOME VIDEO 2002	<b>Julia Roberts</b> Bill Crystal
9	9	<b>SHREK</b> DOLBYDIGITAL HOME ENTERTAINMENT 2001	<b>Mike Myers</b> Eddie Murphy
10	10	<b>SWORDFISH</b> PARAMOUNT HOME VIDEO 2002	<b>John Travolta</b> Hugh Jackman
12	12	<b>LARA CROFT: TOMB RAIDER</b> PARAMOUNT HOME VIDEO 2001	<b>Angelina Jolie</b>
		<b>THE ANIMAL</b> COLUMBIA TRISTAR HOME VIDEO 2001	<b>Rob Schneider</b>
11	11	<b>GHOSTS OF MARS</b> COLUMBIA TRISTAR HOME VIDEO 2001	<b>Ice Cube</b> Natalie Hemminger
17	17	<b>SUMMER CATCH</b> COLUMBIA TRISTAR HOME VIDEO 2001	<b>Frosdie Prince</b> Janetia Bud
16	16	<b>DR. DOULTRE 2</b> PIONEER 2001	<b>Eddie Murphy</b>
		<b>A KNIGHT'S TALE</b> COLUMBIA TRISTAR HOME VIDEO 2001	<b>Hilary Swank</b>

◆ **BBAA gold certification** for a minimum of 125,000 units or a dollar volume of \$1 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million suggested retail for nontheatrical titles. ◇ **BBAA platinum certification** for a minimum sale of 250,000 units or a dollar volume of \$1.5 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. ©2002 VNU Business Media, Inc. All rights reserved.

## Sites+ Sounds.

**BEMUSIC'S EVOLVING STRATEGY:** Look for BeMusic—the Bertelsmann operating unit comprising the conglomerate's music-related e-commerce and club businesses—to back off the Internet strategy initiated under former chief executive **Andreas Schmidt** and shift the bulk of its focus to maximizing the performance of its core business: the online direct marketing operation, BeMusic Direct.

The traditional club operation, which generates the bulk of its customers through direct-mailing offers, is the only money-making business in the BeMusic stable. And with an increased emphasis on the bottom line emerging at Bertelsmann, new BeMusic CEO **Stuart Goldfarb** plans to retrain the unit's efforts to that in mind. BeMusic's new aim is to improve the profitability of BeMusic Direct, in part through the creation of new membership models designed to lure more consumers.

As for e-commerce and digital distribution opportunities, a more conservative approach is expected. Plans are still in the works to create a BeMusic.com hub site that can drive consumers between the club Web site and online retailer CDnow. For now, BeMusic plans to maintain the status quo with its Internet properties, as well as its alliance with file-swapping service Napster.

However, there are no longer any immediate plans to launch more expanded and ambitious digital offerings. Schmidt at one time hinted at plans to develop a BeMusic digital subscription service, as well as an enhanced digital locker service through myplay.com. While some sort of locker service along the lines of MP3.com's mymp3 offering is considered still possible in the long term, BeMusic management cautions that there are no plans to secure locker licenses for this year. Meanwhile, the notion of a BeMusic subscription offering appears to be dead.

**THE YEAR OF SUBSCRIPTIONS:** In the wake of a year filled with online consolidation and technology development, look for 2002 to be the year of the digital subscription service and content-licensing struggles.

Not only are the two major-label services, MusicNet and Pressplay, set to reach full commercial deployment here in the new year (both Pressplay and AOL's MusicNet-based service are slated for wide-scale launch this

month), but a host of third-party services are also aiming to hit the market in '02. Among the service providers planning to bow offerings featuring hit content from major labels are FulAudio, Liquid Audio, Streamwaves.com, Echo Networks, RioPort, Listen.com, CenterSpan Communications, and Napster.

However, broad-based content licensing to services other than MusicNet and Pressplay remains a decidedly slow process. No third party has yet announced content deals for digital subscriptions with more than two major labels, RioPort and CenterSpan do not have any announced deals to date, and Sony and BMG are yet to cut a content deal with any third-party service developers.

Of course, content licensing is not only a problem facing third-party services. The major-label services also figure to suffer from limited content availability early on. Differing business-model philosophies are being cited as the reason the MusicNet and Pressplay camps are not fully cross-licensing each other. EMI is the lone major to have deals with both ventures.

Still, Listen.com CEO **Sean Ryan** says that the content problem is a short-term issue for all service providers. What's more, many developers of third-party services, including Ryan, argue that rivalries between MusicNet and Pressplay favor the likelihood of a service (or services) operating outside of the two that will ultimately collect the most comprehensive content catalog.

In the meantime, while no company offering a paid service will likely be offering all available music content in the near future, Ryan predicts that the third-party services will soon catch up with MusicNet and Pressplay's current content levels, and he expects that there will be content parity among many services by early to mid-2002.

**BMI DEALING:** In case you missed it, BMI has signed long-term music licensing deals with Microsoft and Yahoo for streaming activities covering their respective online music properties, MSN Music and Launch. The agreements cover all public performances of the approximately 4.5 million songs and musical works in the BMI repertoire. Under most standard pacts, BMI receives 1.75% of a licensee's gross online music revenue. Fees are paid quarterly.

by Brian Garrity

## Traditional Retailers Face Subscription-Service Battle

BY BRIAN GARRITY

**NEW YORK:** E-commerce may still pale in comparison to brick-and-mortar retail when it comes to selling pre-recorded music, but with new challenges emerging in the form of digital subscription services, traditional music merchants are becoming increasingly concerned about the rise of Internet distribution and retail's role in the industry's future.

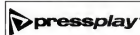
It figures to be a major issue for retailers in the new year, and with good reason: Virtually every music-related business segment—except retail—is on record as planning to either launch or distribute a digital subscription service in 2002, including major record labels, media companies with online assets, and radio conglomerates.

But while traditional music retailers will find themselves fending off challenges from a dizzying list of competitors, a new report from Jupiter Media Metrix suggests that merchants still have the trump card to protecting their longevity and jump-starting the digital music business in the process: the CD. Jupiter senior analyst **Arum Sinnreich**, the study's author, argues that in order to fend off "disintermediation" by the major-record labels in the short term and to have a fighting chance against challenges from the media sector in the long term, music retailers must take a proactive approach to digital CD sales with successful integrating CD sales with digital services.

"Using CDs as a gateway device to aid consumers in their migration to digital services will offer retailers the leverage they crave against record labels," Sinnreich notes. "Proper integration of digital product with physical product at major retailers [where the majority of physical music sales will continue to occur] will be vital to

the future of digital music and of the music industry overall."

That said, Sinnreich cautions that retailers are bound to find themselves increasingly embroiled in a battle for consumer relationships as digital distribution matures. The early challengers will come from the major labels' subscription services, MusicNet and Pressplay.



The report cites Pressplay's affiliate business model as an area of particular concern, because any third party that offers the Pressplay service functions only as a distributor—Pressplay controls the customer and conducts the transaction. For merchants, such a model means lower margins and, more importantly, the loss of the direct relationship with the consumer.

"Retailers would lose the opportunity to up-sell and cross-sell for higher margin products, while drastically increasing their customer acquisition costs," Sinnreich explains.

That's part of the reason why no retailers have yet signed a deal with Pressplay. (It should be noted that MusicNet, which does allow its distributors to control their customers, doesn't have any deals with retail, either, but that's primarily due to MusicNet's limited content selection and the high costs associated with building a customized subscription service.)

But sitting on the sidelines altogether may be the best negotiation play retailers currently have, Sinnreich notes, because the labels need retailers as distribution partners in order to build subscriber bases large enough to reach profitability. "Retailers should continue

to shun these services until record labels have relocated in their efforts to hijack consumer relationships and are willing to license their music on broader terms," he says.

What will be trickier will be keeping at bay the threat from media companies selling subscription services. Such businesses appear to have advantages in economics and packaging over retailers when it comes to distributing subscription services. On the economics front, the report points out that a conglomerate like AOL will have the opportunity to produce massive subscription volume by bundling music at discount rates with other content and services.

What's more, Sinnreich predicts that once the same content is available to all distribution outlets, the ultimate differentiators for subscription services will be editorial and programming strategies—skill sets that play to the strength of media companies, not retailers. He says, "Retailers must either build or borrow the skill sets necessary to build compelling music service environments in order to ensure long-term dominance in this space."



## TRAFFIC TICKER

### Top Overall Sites

#### Traffic In November

TOTAL VISITORS (IN 000s)

1. amazon.com	20.80
2. wirednews.com	6.827
3. red.com	5.896
4. yahoo.com	5.851
5. walmart.com	5.587
6. barnesandnoble.com	5.496
7. best.com	5.383
8. half.com	5.326
9. cdnow.com	4.714
10. ebay.com	4.651
11. kasa.com	2.889
12. bmgmusicservice.com	2.127
13. msn.com	1.882
14. bluelight.com	1.878
15. audiogalaxy.com	1.785

AVERAGE MINUTES PER VISITOR PER MONTH

1. audiogalaxy.com	51.17
2. bmgmusic.com	41.50
3. radiolevy.com	28.14
4. simtel.com	23.65
5. msn.com	21.37
6. bmgmusicservice.com	20.52
7. amazon.com	19.00
8. ebay.com	18.89
9. kasa.com	18.32
10. simtel.com	14.10
11. half.com	14.10
12. simtel.com	13.66
13. cdnow.com	13.06
14. walmart.com	12.81
15. mp3.com	11.26

Source: Nielsen//NetRatings, November 2001. Sites categorized by Billboard. Data is based on audience measurement for Nov. 12-20, 2001. Sites are ranked by November 2001 scores.

## Online Music Sites Draw Large Traffic Volumes During Holiday

BY BRIAN GARRITY

**NEW YORK:** Last-minute holiday shoppers who browsed online were in the market for music. According to a new study by Jupiter Media Metrix, music-related shopping sites drew some of the largest volumes of traffic on the Internet, even in the final week before Christmas.

Music ranked as the seventh-most popular shopping category online in the pre-Christmas period, with 1.78 million daily unique visitors trafficking dedicated music sites. But when broad-based retail sites are factored in, even more users were actually shopping for music online.

Ranking among the top 25 most-visited retail sites in the week ending Dec. 23, 2001, were Amazon.com (No. 2), Columbia House (No. 9), eBay's Half.com (No. 10), Barnesandnoble.com (No. 12), BestBuy.com (No. 14), Walmart.com (No. 15), CDnow (No. 18), and bmgmusicservice.com (No. 25). At the top of the scale, Amazon pulled in 2.1 million unique daily visitors in the week before Christmas.

In the middle of the pack, Columbia House averaged 541,000 unique daily visitors; CDnow averaged 340,000 unique daily visitors. Bmgmusicservice.com averaged 272,000 unique daily visitors.

Nielsen//NetRatings

# NEW DATES!

March 14 - 16  
Eden Roc Resort • Miami

# Billboard Monitor RADIO 2002 seminar

## Radio's Hot Button Topics

- How far is Too far, Radio's responsibility to the community
- Top 40 Topics: Group Fowler Radio Radio dissects top 40.
- Rhythmic Top 40 - Wider Than Ever. Is there still a place for pop?
- Hits for Big Kids: Adult top 40 and AC sessions.
- Building the Landscape: Managing in today's environment
- Artist Panel: Darius Rucker of Hootie & the Blowfish, Michael Peterson & more!
- Town Meeting: Reviewing issues brought up during the seminar

PLUS . . .

### Special R&B Panel host: Elroy Smith

Operations Manager,  
WCEM/AM/PM &  
WVAZ Chicago



For Complete List of  
Radio Award Nominees:

[www.billboard.com/events/radio](http://www.billboard.com/events/radio)

## Exciting Highlights

**Clear Channel Florida Pre-Seminar Party**  
Welcoming all Labels, Wednesday March 13

**Hoston Hosten Memorial Golf Tournament**  
to benefit the TJ Martell Foundation  
Miami Shores Country Club 212.833.7538

### Arista Records Spa Day

Treating weary and over-partied attendees - manicures, pedicures and massages (invitation only).

### Island Def Jam Video Screen

featuring their latest and best artist videos.

### Poolside Welcome Reception

Cool cocktails, great food, and an incredible view of the ocean.

### Electrifying Artist Showcases

By today's brightest & tomorrow's stars.

## Special Programming

### ROCK DAY

presented by **Pollack Media Group**

- Rock Format Updates.
- What's Next for Rock & Alternative?
- Mixing Talk & Rock.
- Do Artists Still Matter?

### COUNTRY SEMINAR WITH A SEMINAR

- How to repatriate disenfranchised listeners.
- Branding a successful country station.
- Stations differentiate with regional sounds and breakthrough records.

## the grand finale!



Billboard/Airplay Monitor

## RADIO AWARDS

hosted by **Joey McIntyre**

Honoring America's  
leading programmers  
& personalities.

## TO REGISTER

**ONLINE:** [billboard.com/events/radio](http://billboard.com/events/radio)

**MAIL:** Billboard, Attn. Michele Jacangelo,  
770 Broadway, 6th Fl., NY, NY 10003

**FAX:** 646 654 4674, Attn. Michele Jacangelo

### ☐ \$95 - Full-Registration

- ☐ \$199 - RADIO STATION EMPLOYEES ONLY
- ☐ FREE - REGISTRATION FOR RADIO STATION NOMINEES

Name: \_\_\_\_\_

Title: \_\_\_\_\_

Company: \_\_\_\_\_

Address: \_\_\_\_\_

City/State/Zip: \_\_\_\_\_

Phone/Fax: \_\_\_\_\_

Email: \_\_\_\_\_

☐ Amex ☐ MC/Visa ☐ Company Check

Card#: \_\_\_\_\_ Exp. \_\_\_\_\_

### CONFERENCE FEE & PAYMENT

Make all payments to Billboard. Group discounts for 10 or more are available. Contact Phyllis Demo 646 654 4663.

### CANCELLATIONS

All cancellations must be received in writing by Feb. 1 and are subject to a \$150 administrative fee. No cancellations accepted after Feb. 1 and no refunds will be paid. Substitutions may be made at anytime.

### SPONSORSHIPS

Top 40: Jeff Sommerstein, 646 654 4710  
R&B: Johanna Johnson, 946 654 4707  
Country: Lee Ann Photoglo, 615 321 4294  
Rock: Rebecca Barton, 323 525 2231  
Corporate: Cebebe Rodriguez, 646 654 4648

### QUESTIONS?

Michele Jacangelo 646 654 4660  
[mbevans@billboard.com](mailto:mbevans@billboard.com)

### HOTEL

The Eden Roc Resort & Spa  
305 531 0000  
Discounted Room Rate \$239











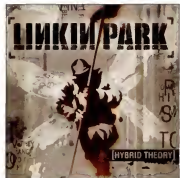


# BEHIND THE BILLS

A LOOK BEHIND THIS WEEK'S CHART ACTION

## Over The Counter™

**SLOW BUT STEADY:** Although prior to this week it never ranked higher than No. 7, **Linkin Park's** *Hybrid Theory* wound up being the best-selling album of the 2001 calendar year, overtaking **Shaggy's** *Hotshot* in the week before Christmas.



Including this week's sales (for the tracking week that concluded Dec. 30, 2001), which finds Linkin scoring ahead 7-2 despite a 30.6% decline, *Theory* added 4.8 million in 2001, compared with 4.56 million for Shaggy's former chart-topper, currently at No. 200.

**RAP PACE:** The week that lies between Christmas and New Year's Day has emerged as a boom week for rap during the past 10 years, and that holds true on this issue's *Billboard* 200. The passage of Christmas leads to inevitable sales declines; only eight albums on the big chart show any kind of increase, without any gainers among the top 80. But in this transitional week, several hip-hop albums ride to higher chart rungs, managing less erosion than that suffered by other titles in different genres.

In a week where any title on the *Billboard* 200 with a drop of 20% or less merits a bullet, rap's annual post-Christmas ascent is led by the likes of **Ludacris** (16-4), **Ja Rule** (20-8), **OutKast** (37-21), **Busta Rhymes** (44-26), the *How I Feel* soundtrack (69-48), and **Pete Dinklage** (80-58). Half of the chart's few gainers, including Pacesetter winner **Jermaine Dupri** (199-128) and **Fabulous** (137-86) also represent hip-hop.

Gaining less traction are most of the eight rap titles that glutted stores Dec. 18, the Tuesday before Christmas. Nas, the only rapper to use a new album enter last week's top 10, slides back a rung to No. 9 with a 46.5% decline, while a 54.6% slide pushes **Lil' Bow Wow** down four rungs to No. 15.

Several rock acts also shine in this shifting tide, including **Puddle of Mudd** (36-23), **System of a Down** (47-30), and the afore-

mentioned **Linkin Park**, while rockers **Hooftank** (138-88) and **Slipknot** (200-140) are among the chart's few gainers.

**SILVER LINING:** Although 2001's album sales lag behind the prior year for the first time in SoundScan history (see story, page 4), Christmas titles represent one category in which 2001 did exceed the fourth quarter of 2000. The biggest holiday albums of 2001—the multi-act *Now That's What I Call Christmas* (1.6 million units in seven weeks), No. 39 and **Manhattan Transfer's** *Christmas Extraordinaire* (1.3 million in six weeks), No. 45)—each outsold the prior year's top seasonal set. From its release to 2000's close, **Charlotte Church's** *Dream a Dream* sold 1.07 million in 11 weeks.

**WHILE WE WERE OUT:** We didn't publish last week, but if we had, you would have seen chart-leading **Creed** prosper, notching a second consecutive Greatest Gainer award on the *Billboard* 200 for the band's *Weathered*, while its 1999 title, *Human Clay*, returned to No. 1 on Top Catalog Albums. Bolstered by Christmas shopping, *Weathered* enjoyed a 56% spike over the prior frame (865,000 units), but little else on last week's big chart resembled the gangbuster numbers of the comparative week in 2000.

Buoyed in part by Christmas arriving on a Monday—significant since most reporting accounts close their sales weeks out at the end of business Sunday—the stanza that ended Dec. 24, 2000, was the biggest sales week in SoundScan's 10-year history. Aside from the luck of the calendar, the **Beattles** 1 and **Backstreet Boys' Black & Blue** were taller drum majors in 2000 than any of the albums that led 2001's Christmas parade.

Compare, for example, the year-to-date sales of last week's top three albums with those of the three that led during the same week of 2000. Going into Christmas: **Creed's Weathered**, 3.1 million in five weeks; the multi-act *Now That's What I Call Music* 8, 2.3 million (also in five weeks); and **Garth Brooks' Scorch**, 2.1 million in six weeks. Year-to-date totals for the top three from the same week of 2000: the **Beattles** 1, 4.6 million in six weeks (with 1.26 million in the week leading up to Christmas); **Backstreet's Black & Blue**, 4.1 million in five weeks; and *Now That's What I Call Music* 5, 2.8 million, also in six weeks.

The uphill battle that music stores faced throughout 2001 extends beyond current albums. Last week's **Creed's Clay led the catalog with 67,000 units, while the same week in 2000 saw **Kenny G's Faith: A Holiday Album** top that chart with 129,000 units. Each of the top four catalog titles that week surpassed 80,000.**

Charts from the unpublished week are sold through our research department. Contact us at research@billboard.com or at 646-654-4633.



by Geoff Mayfield

## Singles Minded™

**NEW KIDS ON COUNTRY'S BLOCK:** Hot Country Singles & Tracks kicks off the new year with a pair of debut singles by new artists grabbing attention inside the chart's top 40. Although the country radio chart sports only nine bullets this issue as it begins its post-holiday adjustment, Austin native **Tommy Shane Steiner** gains 81 detections with "What If She's an Angel" (29-27). With first-time spins heard at 81 monitored stations, this newcomer garners the most new airplay of any title on the chart.



DENNEY

You know things are chilly when this chart's biggest gainer is up only 94 plays, but **Kevin Denney** melts the holiday chart frost with "That's Just Jessie," a traditional country ballad spinning at 72 stations (41-36).

**HIS 'TIME':** **Ja Rule** holds at No. 1 on the Hot R&B/Hip-Hop Singles & Tracks chart for a second consecutive week with "Always on Time" featuring **Ashanti**. During *Billboard*'s unpublished week, "Time" became Ja Rule's first No. 1 on that chart. He has reached the top five on four other occasions and hit No. 2 last September with "Put It on Me."

Other new No. 1s from last week's unpublished charts: **B2K's** "Uh Huh" on Hot R&B/Hip-Hop Singles Sales, **Jim Brickman Featuring Rebecca Lynn Howard's** "Simple Things" on Adult Contemporary (Brickman's first No. 1 on that chart out of 13 tries), and **Pink's** "Get the Party Started" on Top 40 Tracks. All three are displaced this issue, with "Things" and "Party" giving way to songs that previously led those charts.

**SELLING OFF:** The year-end tallies are in, and the story is not a bright one for the retail single: Sales for 2001 were down 40% from the prior year (see *Market Watch*, page 9). It is not a surprising statistic, of course, as labels have long ceased releasing hit product to retail. In turn, consumers who are weaned off of buying singles are not conditioned to look for the latest release, proved recently by **Nickelback's** "How You

Remind Me." So rarely do the nation's most-played songs find stores that when one like "Remind Me" finally does, it only sells 48,000 units in its first week (*Billboard*, Dec. 29, 2001), making it good for No. 1 on Hot 100 Singles Sales. In the corresponding week two years earlier, 48,000 units only reached No. 9 on the sales list.

In the past three years, the number of songs surpassing 100,000 units in a given week has dropped dramatically. In 1999, there were 86 instances when 21 titles scanned 100,000 units or more. In 2000, seven releases scanned that amount 17 times, and this past chart year, only three songs exceeded 100,000 units five times—**Mariah Carey's** "Lovejoy" and **Janet Jackson's** "All for You" for two weeks each and **Destiny's** "Child's Bootylicious" for one week. "Lovejoy" had the biggest one-week sales tally of 2001 at 180,000 units; in 1999, there were eight occasions when singles had bigger weeks.

**RADIOACTIVE:** With singles sales declining dramatically, the balance of power on the Hot 100 shifts increasingly toward radio's corner. In the three years since the Hot 100 has allowed airplay-only songs to chart, 2001 was certainly the most accommodating for radio-only tracks, with fewer retail titles to battle.

In 1999, our first year of the revised Hot 100, 17 songs made it into the top 10 either without a retail single or with only a 12-inch vinyl available, and none of those songs made it to No. 1. In 2000, 25 songs made it into the top 10, with two finally reaching the summit: **Aaliyah's** "Try Again" (no single) and **Destiny's** "Child's" "Independent Women Part I" (12-inch only). 2001 saw 34 songs make the top 10 based solely, or mostly, on airplay, with six rising to No. 1: three without a single ("Angel" by **Shaggy** Featuring **Raymond**; "Lady Marmalade" by **Christina Aguilera**, **Lil' Kim**, **Mya** & **Freaky**; and "I'm Real" by **Jennifer Lopez** Featuring **Ja Rule**) and three with only a 12-inch vinyl (the carry-over "Independent Women Part I," "It Wasn't Me" by **Shaggy** Featuring **Ricardo "Risk"** Ducent, and **Alicia Keys's** "Fallin'"), although some of those songs subsequently released CD or cassette singles after reaching pole position.

The rise of airplay-only songs also reveals that radio is playing its more often than in recent years, and more songs are rising simultaneously by multiple formats, especially at R&B and top 40. In the past, erosion at a core format was the norm when a song climbed to the top two prior years; only **TLC's** "No Scrubs" in 1999 topped the 140-million listener mark, but three had such weeks in 2001's chart year, including "Independent Women." Two more joined the club in the Oct. 6, 2001, issue: **Kanye's** "Fallin'" (149.3 million) and **Lopez's** "I'm Real" (144.4 million).



by Silvio Pietromonaco, Minal Patel, Wade Jessen



WEEK LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	WEEK LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
1	1	<b>CREDA</b> ▲ JIVE/REPRISE (11/16/01)	<b>NUMBER 1</b> (11/16/01)	51	54	<b>JENNIFER LOPEZ</b> ▲ JIVE/REPRISE (11/16/01)	<b>J Lo</b> 1
2	7	<b>LINCOLN PARK</b> ▲ WARRNER BROS. (11/16/01)	<b>Weathered</b> 1	62	62	<b>JOE</b>	<b>Better Days</b> 32
3	2	<b>VARIOUS ARTISTS</b> ▲ LORD OF THE MII (11/16/01)	<b>New 8</b> 2	33	39	<b>SOUNDTRACK</b> ▲ LORD OF THE MII (11/16/01)	<b>Shrek</b> 28
4	16	<b>LUDACRIS</b> DEFENDING THE FLAME (11/16/01)	<b>Word Of Mool</b> 3	54	45	<b>STING</b> LORD OF THE MII (11/16/01)	<b>... All This Time</b> 32
5	6	<b>MELBACK</b> ▲ POLYGRAM (11/16/01)	<b>Silver Side Up</b> 2	36	53	<b>VARIOUS ARTISTS</b> LORD OF THE MII (11/16/01)	<b>The Source Presents Hip Hop Hits - Volume 5</b> 55
6	11	<b>USHER</b> ▲ JIVE/REPRISE (11/16/01)	<b>8701</b> 4	67	50	<b>DESTINY'S CHILD</b> ▲ LORD OF THE MII (11/16/01)	<b>Survivor</b> 1
7	5	<b>ENYA</b> ▲ JIVE/REPRISE (11/16/01)	<b>A Day Without Rain</b> 2	58	60	<b>PETEY PABLO</b> ▲ LORD OF THE MII (11/16/01)	<b>Overy Of A Simmer: 1st Entry</b> 13
8	20	<b>JA RULE</b> ▲ JIVE/REPRISE (11/16/01)	<b>Pain In Love</b> 1	59	68	<b>JAY-Z</b> ▲ LORD OF THE MII (11/16/01)	<b>The Blackprint</b> 1
9	8	<b>NAS</b> JIVE/REPRISE (11/16/01)	<b>Soliloquy</b> 8	60	76	<b>CRAIG DAVID</b> ▲ LORD OF THE MII (11/16/01)	<b>Born To Do It</b> 11
10	12	<b>PINK</b> ▲ JIVE/REPRISE (11/16/01)	<b>Misundstood</b> 8	61	75	<b>ROB ZOMBIE</b> LORD OF THE MII (11/16/01)	<b>The Swinner Urge</b> 8
11	13	<b>NO DOUBT</b> JIVE/REPRISE (11/16/01)	<b>Rock Steady</b> 9	62	79	<b>SUM 41</b> ▲ LORD OF THE MII (11/16/01)	<b>All Killer No Filler</b> 13
12	4	<b>BRITNEY SPEARS</b> ▲ JIVE/REPRISE (11/16/01)	<b>Britney</b> 1	63	44	<b>VARIOUS ARTISTS</b> ▲ LORD OF THE MII (11/16/01)	<b>New 7</b> 1
13	15	<b>SHAKIRA</b> ▲ JIVE/REPRISE (11/16/01)	<b>Laundry Service</b> 3	64	78	<b>GREEN DAY</b> LORD OF THE MII (11/16/01)	<b>International Seperates</b> 40
14	3	<b>GARTH BROOKS</b> ▲ CAPTIVA (11/16/01)	<b>Scarscrow</b> 1	65	51	<b>VARIOUS ARTISTS</b> ▲ LORD OF THE MII (11/16/01)	<b>The Concert For New York City</b> 27
15	11	<b>LIL BOW WOW</b> JIVE/REPRISE (11/16/01)	<b>Goggy Beg</b> 11	66	51	<b>DIANA KRALL</b> ▲ LORD OF THE MII (11/16/01)	<b>The Look Of Love</b> 9
16	19	<b>AUCIA KEYS</b> ▲ JIVE/REPRISE (11/16/01)	<b>Songs In A Minor</b> 1	67	72	<b>MASTER P</b> LORD OF THE MII (11/16/01)	<b>Game Face</b> 67
17	14	<b>ENRIQUE IGLESIAS</b> ▲ JIVE/REPRISE (11/16/01)	<b>Escape</b> 2	68	46	<b>AARON CARTER</b> ▲ JIVE/REPRISE (11/16/01)	<b>Oh Aaron</b> 7
18	18	<b>PINK FLOYD</b> ▲ CAPTIVA (11/16/01)	<b>Echoes - The Best Of Pink Floyd</b> 2	69	99	<b>DISTURBED</b> ▲ LORD OF THE MII (11/16/01)	<b>The Sickness</b> 29
19	31	<b>P.O.D.</b> ▲ LORD OF THE MII (11/16/01)	<b>Serallite</b> 6	70	98	<b>THE CALLING</b> LORD OF THE MII (11/16/01)	<b>Cemina Leaves</b> 70
20	27	<b>KID ROCK</b> ▲ LORD OF THE MII (11/16/01)	<b>Cocky</b> 7	71	48	<b>CHARLOTTE CHURCH</b> ● LORD OF THE MII (11/16/01)	<b>Enchanted</b> 15
21	37	<b>OUTKAST</b> LORD OF THE MII (11/16/01)	<b>Big Red &amp; Dee Present... Outkast</b> 21	72	95	<b>GORILLAZ</b> ▲ LORD OF THE MII (11/16/01)	<b>Gorillaz</b> 14
22	23	<b>JEWEL</b> ▲ LORD OF THE MII (11/16/01)	<b>This Way</b> 9	73	63	<b>THE BEATLES</b> ▲ LORD OF THE MII (11/16/01)	<b>1</b> 1
23	45	<b>PUDDLE OF MUDD</b> ▲ LORD OF THE MII (11/16/01)	<b>Come Clean</b> 10	74	71	<b>U2</b> ▲ LORD OF THE MII (11/16/01)	<b>All That You Can't Leave Behind</b> 3
24	16	<b>SOUNDTRACK</b> ▲ LORD OF THE MII (11/16/01)	<b>O Brother, Where Art Thou?</b> 11	75	61	<b>THE SMASHING PUMPKINS</b> ● LORD OF THE MII (11/16/01)	<b>(Bottom Apple) Greatest Hits</b> 31
25	20	<b>MICHAEL JACKSON</b> ▲ JIVE/REPRISE (11/16/01)	<b>Invisible</b> 1	76	89	<b>LENNY KRAVITZ</b> ▲ LORD OF THE MII (11/16/01)	<b>Lenny</b> 12
26	43	<b>BUSTA RHYMES</b> ▲ LORD OF THE MII (11/16/01)	<b>Genesis</b> 7	77	83	<b>SARAH BRIGHTMAN</b> LORD OF THE MII (11/16/01)	<b>Classics</b> 77
27	33	<b>MYSTIKAL</b> JIVE/REPRISE (11/16/01)	<b>Taramite</b> 27	78	88	<b>JANET</b> ▲ LORD OF THE MII (11/16/01)	<b>All For You</b> 1
28	36	<b>INCUBUS</b> ▲ LORD OF THE MII (11/16/01)	<b>Morning View</b> 2	79	121	<b>SEVENSTUD</b> LORD OF THE MII (11/16/01)	<b>Animosity</b> 28
29	27	<b>MADONNA</b> ▲ LORD OF THE MII (11/16/01)	<b>GHV2: Greatest Hits Volume 2</b> 1	80	100	<b>BLINK-182</b> ▲ LORD OF THE MII (11/16/01)	<b>Take Off Your Pants And Jacket</b> 1
30	47	<b>SYSTEM OF A DOWN</b> ▲ LORD OF THE MII (11/16/01)	<b>Toxicity</b> 1	81	143	<b>SOUNDTRACK</b> LORD OF THE MII (11/16/01)	<b>GREATEST GAINER</b> 81
31	40	<b>STAINED</b> ▲ LORD OF THE MII (11/16/01)	<b>Break The Cycle</b> 1	82	119	<b>THE STROKES</b> LORD OF THE MII (11/16/01)	<b>Is This It</b> 72
32	22	<b>BACKSTREET BOYS</b> ▲ LORD OF THE MII (11/16/01)	<b>The Hits - Chapter One</b> 4	83	57	<b>GEORGE STRAIT</b> ● LORD OF THE MII (11/16/01)	<b>The Road Less Traveled</b> 9
33	44	<b>JAY-Z</b> JIVE/REPRISE (11/16/01)	<b>MTV Unplugged</b> 33	84	74	<b>YOLANDA ADAMS</b> LORD OF THE MII (11/16/01)	<b>Believe</b> 43
34	38	<b>VARIOUS ARTISTS</b> LORD OF THE MII (11/16/01)	<b>Hyde Or Die Vol. III: In The "W" We Trust</b> 34	85	47	<b>DESTINY'S CHILD</b> ● LORD OF THE MII (11/16/01)	<b>8 Days Of Christmas</b> 34
35	16	<b>VARIOUS ARTISTS</b> ▲ LORD OF THE MII (11/16/01)	<b>New That's What I Call Christmas!</b> 3	86	137	<b>FABOLOUS</b> LORD OF THE MII (11/16/01)	<b>Ghetto Fabulous</b> 4
36	20	<b>"IN SYNC"</b> ▲ JIVE/REPRISE (11/16/01)	<b>Celebrity</b> 1	87	90	<b>OZZY OSBOURNE</b> ▲ LORD OF THE MII (11/16/01)	<b>Down To Earth</b> 4
37	31	<b>VARIOUS ARTISTS</b> ● LORD OF THE MII (11/16/01)	<b>America: A Tribute To Heres</b> 17	88	138	<b>HOORASTANK</b> LORD OF THE MII (11/16/01)	<b>Heebastank</b> 88
38	39	<b>MARY J. BLIGE</b> ▲ LORD OF THE MII (11/16/01)	<b>No More Drama</b> 2	89	116	<b>FAT JOE</b> LORD OF THE MII (11/16/01)	<b>J.O.S.E. / Jackson One Still Ev</b> 37
39	32	<b>WU-TANG CLAN</b> LORD OF THE MII (11/16/01)	<b>No More Drama</b> 32	90	77	<b>ROD STEWART</b> LORD OF THE MII (11/16/01)	<b>The Very Best Of Rod Stewart</b> 69
40	26	<b>ANDRE BOCELLI</b> ▲ LORD OF THE MII (11/16/01)	<b>Ciel Di Steccano</b> 1	91	75	<b>MARTINA MCBRIDE</b> ▲ LORD OF THE MII (11/16/01)	<b>Greatest Hits</b> 5
41	38	<b>VARIOUS ARTISTS</b> ▲ LORD OF THE MII (11/16/01)	<b>Totally Hits 2001</b> 3	92	78	<b>ICE CUBE</b> LORD OF THE MII (11/16/01)	<b>Greatest Hits</b> 54
42	54	<b>DMX</b> ▲ LORD OF THE MII (11/16/01)	<b>The Great Depression</b> 1	93	108	<b>MATE DOGG</b> LORD OF THE MII (11/16/01)	<b>Music &amp; Me</b> 32
43	52	<b>LIMP BIZKIT</b> LORD OF THE MII (11/16/01)	<b>New Old Songs (Re-Mix)</b> 26	94	81	<b>MARAH CAREY</b> LORD OF THE MII (11/16/01)	<b>Greatest Hits</b> 52
44	29	<b>TOBY KEITH</b> ▲ LORD OF THE MII (11/16/01)	<b>Pull My Chain</b> 9	95	140	<b>DAVE MATTHEWS BAND</b> ▲ LORD OF THE MII (11/16/01)	<b>Everyday</b> 1
45	12	<b>MANHATTAN STROLLERS</b> ▲ LORD OF THE MII (11/16/01)	<b>Christmas Extrordinaire</b> 5	96	141	<b>SOUNDTRACK</b> LORD OF THE MII (11/16/01)	<b>Jimmy Neutron Boy Genius</b> 96
46	55	<b>NOBE DEEP</b> LORD OF THE MII (11/16/01)	<b>Indef</b> 22	97	24	<b>BARRA STREISAND</b> ▲ LORD OF THE MII (11/16/01)	<b>Christmas Memories</b> 15
47	43	<b>ALIEN ANT FARM</b> ▲ LORD OF THE MII (11/16/01)	<b>ANThology</b> 11	98	104	<b>DAVE MATTHEWS BAND</b> LORD OF THE MII (11/16/01)	<b>Live In Chicago 12.19.98</b> 6
48	49	<b>SOUNDTRACK</b> LORD OF THE MII (11/16/01)	<b>How High</b> 43	99	83	<b>BARENKED LADIES</b> LORD OF THE MII (11/16/01)	<b>Disc One: All Their Greatest Hits (1981-2001)</b> 38
49	64	<b>SOUNDTRACK</b> LORD OF THE MII (11/16/01)	<b>The Lord Of The Rings: The Fellowship Of The Ring</b> 49				
50	49	<b>AALIYAH</b> ▲ LORD OF THE MII (11/16/01)	<b>Aaliyah</b> 1				



LAST WEEK	THIS WEEK	ARTIST	TITLE	PEAK POSITION	WEEKS ON CHART	LAST WEEK	THIS WEEK	ARTIST	TITLE	PEAK POSITION	WEEKS ON CHART		
100	67	VARIOUS ARTISTS <sup>1</sup>	God Bless America	1	590	165	74	BRIAN MCKNIGHT <sup>1</sup>	Supernova	7			
101	131	JAGGED EDGE <sup>1</sup>	Jagged Little Thrill	3	351	120	117	TIM MCGRAW <sup>1</sup>	Greatest Hits	4			
102	111	JILL SCOTT	Experience: Jill Scott R&B	38	152	112	02	PAUL MCCARTNEY	Driving Rain	26			
103	152	JOSH GROBAN	Josh Groban	103	813	109	113	JOHN MELLENCAMP	Cutie's Heads	15			
104	101	84	SOUNDTRACK <sup>1</sup>	Coyote Ugly	10	354	117	NEIL DIAMOND	The Essential Neil Diamond	90			
105	73	76	TIM MCGRAW	Set This Circus Down	2	185	93	90	THIRD DAY	Come Together	31		
106	82	56	83	TRAIN <sup>1</sup>	Drops Of Jupiter	6	356	97	83	MICHAEL W. SMITH <sup>1</sup>	Worship	20	
107	141	118	FAITH EVANS	Faithfully	14	357	134	87	KENNY CHESNEY <sup>1</sup>	Greatest Hits	13		
108	95	141	SOUNDTRACK	The Princess Diaries	41	153	103	97	JUVENILE <sup>1</sup>	Project English	2		
109	91	73	SMASH MOUTH	Smash Mouth	59	185	185	84	THE ISLEY BROTHERS FEATURING RONALD ISLEY AKA MR. BIGGS <sup>1</sup>	Eternal 3			
110	144	119	CYPRESS HILL	Stand Bards	64	160	172	63	BOYZ II MEN	Legacy: The Greatest Hits Collection	89		
111	130	115	ANGIE STONE	Melodious Soul	22	161	197	47	TOOL <sup>1</sup>	Lateralus	1		
112	84	67	BEE GEES	Their Greatest Hits—The Record	49	162	189	104	TENACIOUS D	Tenacious 3	33		
113	87	63	SOUNDTRACK	Harry Potter And The Sorcerer's Stone	48	163	195	106	AFROMAN <sup>1</sup>	The Good Times	10		
114	157	75	TIMBALAND & MAGGO	Indecent Proposal	29	164	127	111	TONY BENNETT	Playin' With My Friends: Bennett Sings The Blues	50		
115	66	60	VARIOUS ARTISTS <sup>1</sup>	Woe Hip 2002: The Year's 30 Top Christian Artists And Hits	52	165	103	98	BRALL	Almost Famous	47		
116	113	105	MARC ANTHONY	Libra	57	166	130	120	AARON CARTER <sup>1</sup>	Aaron's Party (Come Get It)	4		
117	146	152	CDPLAYD <sup>1</sup>	Parachutes	51	167	156	175	64	LIL' ROMEO	Lil' Romeo	6	
118	159	111	SOUNDTRACK <sup>1</sup>	Moulie Rose	3	168	120	97	SOUNDTRACK	Three 6 Mafia & Hypnotize Music Presents: Chosen — The Album	19		
119	140	89	WARREN G	The Return Of The Regulator	89	169	135	140	DIXIE CHICKS <sup>1</sup>	Fly 1	1		
120	126	129	NEELY <sup>1</sup>	Country Grammar	1	170	164	154	MACY GRAY <sup>1</sup>	The Id	11		
121	178	197	JIMMY EAT WORLD	Jimmy Eat World	54	171	NEW		HOT SHOT DEBUT				
122	122	110	MICHELLE BRANCH	The Spirit Room	64	171	NEW		SOUNDTRACK	Drudge County: The Soundtrack	171		
123	109	91	Q-TOWN	D-Town	5	172	104	104	SNOOP DOGGY DOGG	Death Row's Snoop Doggy Dogg Greatest Hits	28		
124	132	142	LIFHOUSE <sup>1</sup>	No Name Face	6	173	155	172	SCENE 23	Pop Stars 2: Music From The TV Show	172		
125	104	106	NATALIE MERCHANT <sup>1</sup>	Motherhood	30	174	106	106	KITTIE	Dracle	57		
126	151	92	MAC 10	Bang Or Sell	48	175	128	128	BROOKS & DUNN <sup>1</sup>	Steele & Stripes	4		
127	161	180	DEFAULT	The Follies	127	176	108	108	ADENA	Adema	27		
128	199	177	JEREMIAH DUPRI	Instructions	15	177	104	104	TANTRIC <sup>1</sup>	Tantric	71		
129	118	123	FIVE FOR FIGHTING <sup>1</sup>	America Town	54	178	191	191	SARA EVANS <sup>1</sup>	Born To Fly	55		
130	147	138	GRUNWINE <sup>1</sup>	The Life	3	180	NEW	1	SOUNDTRACK	LSB Love Sexuality Devotion—The Greatest Hits	29		
131	155	161	CITY HIGH	City High	34	181	109	109	SOUNDTRACK	Not Another Teen Movie	180		
132	103	96	MICK JAGGER	Godless In The Brewery	9	182	139	139	LOMESTAR <sup>1</sup>	The Wash	19		
133	133	144	LENNY KRAVITZ <sup>1</sup>	Greatest Hits	2	183	103	103	LUK	I'm Already There	9		
134	148	143	MAXWELL <sup>1</sup>	Now	1	184	109	109	DILATED PEOPLES	Dirty Moovy	18		
135	150	111	SOUNDTRACK	Vanille Sky	135	185	125	125	DAVID BALL	Expansion Town	36		
136	129	146	BOB DYLAN	Love And Theft	5	186	167	167	LUIS MIGUEL	Amigo	130		
137	184	184	BURBA SPARXXX <sup>1</sup>	Dark Days, Bright Nights	3	187	289	289	112 <sup>1</sup>	Mia Romances	115		
138	149	160	DAVID GRAY <sup>1</sup>	White Ladder	35	188	155	157	BILLY JOEL	Part II	2		
139	110	87	DREAM STREET <sup>1</sup>	Broom Street	37	189	103	103	SOUNDTRACK	The Essential Billy Joel	29		
140	200	111	SLIPKNOT <sup>1</sup>	Low	3	190	117	117	ANNE MURRAY	Training Day	35		
141	104	100	REBA MCKENTON <sup>1</sup>	Greatest Hits Volume III — I'm A Survivor	18	191	103	103	GHOSTFACE KILLAH	What A Wonderful Christmas	83		
142	154	164	WEEZER	Weezer	4	192	114	108	STEVEN CURTIS CHAPMAN	Balletgrip Waltzes	34		
143	180	178	KERK WHITT	Soul Sisters	60	193	167	167	VARIOUS ARTISTS <sup>1</sup>	Declaration	1		
144	115	105	VARIOUS ARTISTS <sup>1</sup>	Sings 4 Worship — Shout To The Lord	51	194	181	171	MICHAEL JACKSON	Now 4	85		
145	107	93	ELTON JOHN	Sings From The West Coast	15	195	164	154	CLINT BLACK	Greatest Hits II	97		
146	188	148	DUNGEON FAMILY	Even In Darkness	42	196	103	103	JANIS	[Ghetto Love]	9		
147	183	187	MISSY "MISDEMEANOR" ELLIOTT <sup>1</sup>	Miss E...So Addictive	2	197	103	103	PETE YORN	Music For The Morning After	139		
148	176	182	LIMP BIZKIT <sup>1</sup>	Chocolate Starfish And The Hot Dog Flavored Water	1	198	103	103	VARIOUS ARTISTS	Sings 4 Worship Christmas	116		
149	193	198	DROWNING POOL <sup>1</sup>	Sinner	14	199	103	103	VARIOUS ARTISTS	Pulse	43		
						200	171	166	SHAGGY <sup>1</sup>	Hotshot	1		

\* Above with the greatest sales peak this week. \* Recordings Industry Association (RIAA) certification for net shipment of 500,000 units (equivalent to 1 million units) for the week ending December 31, 2002. \* RIAA certification for net shipment of 1 million units (equivalent to 2 million units) for the week ending December 31, 2002. \* RIAA certification for net shipment of 2 million units (equivalent to 4 million units) for the week ending December 31, 2002. \* RIAA certification for net shipment of 4 million units (equivalent to 8 million units) for the week ending December 31, 2002. \* RIAA certification for net shipment of 8 million units (equivalent to 16 million units) for the week ending December 31, 2002. \* RIAA certification for net shipment of 16 million units (equivalent to 32 million units) for the week ending December 31, 2002. \* RIAA certification for net shipment of 32 million units (equivalent to 64 million units) for the week ending December 31, 2002. \* RIAA certification for net shipment of 64 million units (equivalent to 128 million units) for the week ending December 31, 2002. \* RIAA certification for net shipment of 128 million units (equivalent to 256 million units) for the week ending December 31, 2002. \* RIAA certification for net shipment of 256 million units (equivalent to 512 million units) for the week ending December 31, 2002. \* RIAA certification for net shipment of 512 million units (equivalent to 1,024 million units) for the week ending December 31, 2002. \* RIAA certification for net shipment of 1,024 million units (equivalent to 2,048 million units) for the week ending December 31, 2002. \* RIAA certification for net shipment of 2,048 million units (equivalent to 4,096 million units) for the week ending December 31, 2002. \* RIAA certification for net shipment of 4,096 million units (equivalent to 8,192 million units) for the week ending December 31, 2002. \* RIAA certification for net shipment of 8,192 million units (equivalent to 16,384 million units) for the week ending December 31, 2002. \* RIAA certification for net shipment of 16,384 million units (equivalent to 32,768 million units) for the week ending December 31, 2002. \* RIAA certification for net shipment of 32,768 million units (equivalent to 65,536 million units) for the week ending December 31, 2002. \* RIAA certification for net shipment of 65,536 million units (equivalent to 131,072 million units) for the week ending December 31, 2002. \* RIAA certification for net shipment of 131,072 million units (equivalent to 262,144 million units) for the week ending December 31, 2002. \* RIAA certification for net shipment of 262,144 million units (equivalent to 524,288 million units) for the week ending December 31, 2002. \* RIAA certification for net shipment of 524,288 million units (equivalent to 1,048,576 million units) for the week ending December 31, 2002. \* RIAA certification for net shipment of 1,048,576 million units (equivalent to 2,097,152 million units) for the week ending December 31, 2002. \* RIAA certification for net shipment of 2,097,152 million units (equivalent to 4,194,304 million units) for the week ending December 31, 2002. \* RIAA certification for net shipment of 4,194,304 million units (equivalent to 8,388,608 million units) for the week ending December 31, 2002. \* RIAA certification for net shipment of 8,388,608 million units (equivalent to 16,777,216 million units) for the week ending December 31, 2002. \* RIAA certification for net shipment of 16,777,216 million units (equivalent to 33,554,432 million units) for the week ending December 31, 2002. \* RIAA certification for net shipment of 33,554,432 million units (equivalent to 67,108,864 million units) for the week ending December 31, 2002. \* RIAA certification for net shipment of 67,108,864 million units (equivalent to 134,217,728 million units) for the week ending December 31, 2002. \* RIAA certification for net shipment of 134,217,728 million units (equivalent to 268,435,456 million units) for the week ending December 31, 2002. \* RIAA certification for net shipment of 268,435,456 million units (equivalent to 536,870,912 million units) for the week ending December 31, 2002. \* RIAA certification for net shipment of 536,870,912 million units (equivalent to 1,073,741,824 million units) for the week ending December 31, 2002. \* RIAA certification for net shipment of 1,073,741,824 million units (equivalent to 2,147,483,648 million units) for the week ending December 31, 2002. \* RIAA certification for net shipment of 2,147,483,648 million units (equivalent to 4,294,967,296 million units) for the week ending December 31, 2002. \* RIAA certification for net shipment of 4,294,967,296 million units (equivalent to 8,589,934,592 million units) for the week ending December 31, 2002. \* RIAA certification for net shipment of 8,589,934,592 million units (equivalent to 17,179,869,184 million units) for the week ending December 31, 2002. \* RIAA certification for net shipment of 17,179,869,184 million units (equivalent to 34,359,738,368 million units) for the week ending December 31, 2002. \* RIAA certification for net shipment of 34,359,738,368 million units (equivalent to 68,719,476,736 million units) for the week ending December 31, 2002. \* RIAA certification for net shipment of 68,719,476,736 million units (equivalent to 137,438,953,472 million units) for the week ending December 31, 2002. \* RIAA certification for net shipment of 137,438,953,472 million units (equivalent to 274,877,906,944 million units) for the week ending December 31, 2002. \* RIAA certification for net shipment of 274,877,906,944 million units (equivalent to 549,755,813,888 million units) for the week ending December 31, 2002. \* RIAA certification for net shipment of 549,755,813,888 million units (equivalent to 1,099,511,627,776 million units) for the week ending December 31, 2002. \* RIAA certification for net shipment of 1,099,511,627,776 million units (equivalent to 2,199,023,255,552 million units) for the week ending December 31, 2002. \* RIAA certification for net shipment of 2,199,023,255,552 million units (equivalent to 4,398,046,511,104 million units) for the week ending December 31, 2002. \* RIAA certification for net shipment of 4,398,046,511,104 million units (equivalent to 8,796,093,022,208 million units) for the week ending December 31, 2002. \* RIAA certification for net shipment of 8,796,093,022,208 million units (equivalent to 17,592,186,044,416 million units) for the week ending December 31, 2002. \* RIAA certification for net shipment of 17,592,186,044,416 million units (equivalent to 35,184,372,088,832 million units) for the week ending December 31, 2002. \* RIAA certification for net shipment of 35,184,372,088,832 million units (equivalent to 70,368,744,177,664 million units) for the week ending December 31, 2002. \* RIAA certification for net shipment of 70,368,744,177,664 million units (equivalent to 140,737,488,355,328 million units) for the week ending December 31, 2002. \* RIAA certification for net shipment of 140,737,488,355,328 million units (equivalent to 281,474,976,710,656 million units) for the week ending December 31, 2002. \* RIAA certification for net shipment of 281,474,976,710,656 million units (equivalent to 562,949,953,421,312 million units) for the week ending December 31, 2002. \* RIAA certification for net shipment of 562,949,953,421,312 million units (equivalent to 1,125,899,906,842,624 million units) for the week ending December 31, 2002. \* RIAA certification for net shipment of 1,125,899,906,842,624 million units (equivalent to 2,251,799,813,685,248 million units) for the week ending December 31, 2002. \* RIAA certification for net shipment of 2,251,799,813,685,248 million units (equivalent to 4,503,599,627,370,496 million units) for the week ending December 31, 2002. \* RIAA certification for net shipment of 4,503,599,627,370,496 million units (equivalent to 9,007,199,254,740,992 million units) for the week ending December 31, 2002. \* RIAA certification for net shipment of 9,007,199,254,740,992 million units (equivalent to 18,014,398,509,481,984 million units) for the week ending December 31, 2002. \* RIAA certification for net shipment of 18,014,398,509,481,984 million units (equivalent to 36,028,797,018,963,968 million units) for the week ending December 31, 2002. \* RIAA certification for net shipment of 36,028,797,018,963,968 million units (equivalent to 72,057,594,037,927,936 million units) for the week ending December 31, 2002. \* RIAA certification for net shipment of 72,057,594,037,927,936 million units (equivalent to 144,115,188,075,855,872 million units) for the week ending December 31, 2002. \* RIAA certification for net shipment of 144,115,188,075,855,872 million units (equivalent to 288,230,376,151,711,744 million units) for the week ending December 31, 2002. \* RIAA certification for net shipment of 288,230,376,151,711,744 million units (equivalent to 576,460,752,303,423,488 million units) for the week ending December 31, 2002. \* RIAA certification for net shipment of 576,460,752,303,423,488 million units (equivalent to 1,152,921,504,606,846,976 million units) for the week ending December 31, 2002. \* RIAA certification for net shipment of 1,152,921,504,606,846,976 million units (equivalent to 2,305,843,009,213,693,952 million units) for the week ending December 31, 2002. \* RIAA certification for net shipment of 2,305,843,009,213,693,952 million units (equivalent to 4,611,686,018,427,387,904 million units) for the week ending December 31, 2002. \* RIAA certification for net shipment of 4,611,686,018,427,387,904 million units (equivalent to 9,223,372,036,854,775,808 million units) for the week ending December 31, 2002. \* RIAA certification for net shipment of 9,223,372,036,854,775,808 million units (equivalent to 18,446,744,073,709,551,616 million units) for the week ending December 31, 2002. \* RIAA certification for net shipment of 18,446,744,073,709,551,616 million units (equivalent to 36,893,488,147,419,103,232 million units) for the week ending December 31, 2002. \* RIAA certification for net shipment of 36,893,488,147,419,103,232 million units (equivalent to 73,786,976,294,838,206,464 million units) for the week ending December 31, 2002. \* RIAA certification for net shipment of 73,786,976,294,838,206,464 million units (equivalent to 147,573,952,589,676,412,928 million units) for the week ending December 31, 2002. \* RIAA certification for net shipment of 147,573,952,589,676,412,928 million units (equivalent to 295,147,905,179,352,825,856 million units) for the week ending December 31, 2002. \* RIAA certification for net shipment of 295,147,905,179,352,825,856 million units (equivalent to 590,295,810,358,705,651,712 million units) for the week ending December 31, 2002. \* RIAA certification for net shipment of 590,295,810,358,705,651,712 million units (equivalent to 1,180,591,620,717,411,303,424 million units) for the week ending December 31, 2002. \* RIAA certification for net shipment of 1,180,591,620,717,411,303,424 million units (equivalent to 2,361,183,241,434,822,606,848 million units) for the week ending December 31, 2002. \* RIAA certification for net shipment of 2,361,183,241,434,822,606,848 million units (equivalent to 4,722,366,482,869,645,213,696 million units) for the week ending December 31, 2002. \* RIAA certification for net shipment of 4,722,366,482,869,645,213,696 million units (equivalent to 9,444,732,965,739,290,427,392 million units) for the week ending December 31, 2002. \* RIAA certification for net shipment of 9,444,732,965,739,290,427,392 million units (equivalent to 18,889,465,931,478,580,854,784 million units) for the week ending December 31, 2002. \* RIAA certification for net shipment of 18,889,465,931,478,580,854,784 million units (equivalent to 37,778,931,862,957,161,709,568 million units) for the week ending December 31, 2002. \* RIAA certification for net shipment of 37,778,931,862,957,161,709,568 million units (equivalent to 75,557,863,725,914,323,419,136 million units) for the week ending December 31, 2002. \* RIAA certification for net shipment of 75,557,863,725,914,323,419,136 million units (equivalent to 151,115,727,451,828,646,838,272 million units) for the week ending December 31, 2002. \* RIAA certification for net shipment of 151,115,727,451,828,646,838,272 million units (equivalent to 302,231,454,903,657,293,677,544 million units) for the week ending December 31, 2002. \* RIAA certification for net shipment of 302,231,454,903,657,293,677,544 million units (equivalent to 604,462,909,807,314,587,355,088 million units) for the week ending December 31, 2002. \* RIAA certification for net shipment of 604,462,909,807,314,587,355,088 million units (equivalent to 1,208,925,819,614,629,174,710,176 million units) for the week ending December 31, 2002. \* RIAA certification for net shipment of 1,208,925,819,614,629,174,710,176 million units (equivalent to 2,417,851,639,229,258,349,420,352 million units) for the week ending December 31, 2002. \* RIAA certification for net shipment of 2,417,851,639,229,258,349,420,352 million units (equivalent to 4,835,703,278,458,516,698,840,704 million units) for the week ending December 31, 2002. \* RIAA certification for net shipment of 4,835,703,278,458,516,698,840,704 million units (equivalent to 9,671,406,556,917,033,397,681,408 million units) for the week ending December 31, 2002. \* RIAA certification for net shipment of 9,671,406,556,917,033,397,681,408 million units (equivalent to 19,342,813,113,834,066,795,362,816 million units) for the week ending December 31, 2002. \* RIAA certification for net shipment of 19,342,813,113,834,066,795,362,816 million units (equivalent to 38,685,626,227,668,133,590,725,632 million units) for the week ending December 31, 2002. \* RIAA certification for net shipment of 38,685,626,227,668,133,590,725,632 million units (equivalent to 77,371,252,455,336,267,181,451,264 million units) for the week ending December 31, 2002. \* RIAA certification for net shipment of 77,371,252,455,336,267,181,451,264 million units (equivalent to 154,742,504,910,672,534,362,902,528 million units) for the week ending December 31, 2002. \* RIAA certification for net shipment of 154,742,504,910,672,534,362,902,528 million units (equivalent to 309,485,009,821,345,068,725,805,056 million units) for the week ending December 31, 2002. \* RIAA certification for net shipment of 309,485,009,821,345,068,725,805,056 million units (equivalent to 618,970,019,642,690,137,451,610,112 million units) for the week ending December 31, 2002. \* RIAA certification for net shipment of 618,970,019,642,690,137,451,610,112 million units (equivalent to 1,237,940,039,285,380,274,903,220,224 million units) for the week ending December 31, 2002. \* RIAA certification for net shipment of 1,237,940,039,285,380,274,903,220,224 million units (equivalent to 2,475,880,078,570,760,549,806,440,448 million units) for the week ending December 31, 2002. \* RIAA certification for net shipment of 2,475,880,078,570,7

JANUARY 12, 2009 **Billboard** TOP CONTEMPORARY CHRISTIAN ALBUMS

LAST PRICE	ARTIST	ARTIST & NUMBER DESTROYING LABEL	TRAIL
2	STEVE RAY VAUGHAN AND DOUBLE TROUBLE	107 NUMBER 138 Live At Madison 1982 & 1985	
3	B.B. KING	A Christmas Celebration of Magic	
4	B.B. KING & ERIC CLAPTON	Riding With The King	
5	VARIOUS ARTISTS	Get The Blues!	
5	BUDDY GUY	Sweet Tea	
7	VARIOUS ARTISTS	Alligator Records 30th Anniversary Collection	
6	STEVE RAY VAUGHAN AND DOUBLE TROUBLE	SRV	
6	DELBERT MCCLENTON	Nothing Personal	
7	VARIOUS ARTISTS	Pure Blues	
8	STEVE RAY VAUGHAN AND DOUBLE TROUBLE	Blues At Sunrise	
10	VARIOUS ARTISTS	Blind Pig Records 25th Anniversary Collection	
12	R.L. BURNSIDE	Burnside Or Burnside	
12	JIMMIE VAUGHAN	Do You Get The Blues?	
13	ETTA JAMES	Love Songs	
13	ROBERT CRAY	Shadows Beve Home	

LAST WEEK	3 WEEKS AGO	ARTIST	WEEKS ON CHART	PEAK POSITION	WEEKS ON CHART	PEAK POSITION	TOTAL
2	2	<b>P.O.D.</b> • <i>REUNION</i> (REINVENTION)	1	1	1	1	<b>1</b>
1	1	<b>MANNHEIM STEAMROLLER</b> • <i>AMERICAN CHRISTMAS</i> (REINVENTION)	1	1	1	1	<b>1</b>
4	4	<b>YOLANDA ADAMS</b> • <i>ELITE</i> (REINVENTION)	1	1	1	1	<b>1</b>
3	3	<b>VARIOUS ARTISTS</b> • <i>THE YEAR'S 30 TOP CHRISTMAS ARTISTS AND SONGS</i> (REINVENTION)	1	1	1	1	<b>1</b>
5	5	<b>VARIOUS ARTISTS</b> • <i>SONGS 4 WORSHIP: SHORT TO THE LAND</i> (REINVENTION)	1	1	1	1	<b>1</b>
6	6	<b>THIRD DAY</b> • <i>ESTABLISHED</i> (REINVENTION)	1	1	1	1	<b>1</b>
6	6	<b>MICHAEL W. SMITH</b> • <i>SONG 4 WORSHIP</i> (REINVENTION)	1	1	1	1	<b>1</b>
12	9	<b>ANNE MURRAY</b> • <i>SONG 4 WORSHIP</i> (REINVENTION)	1	1	1	1	<b>1</b>
13	10	<b>STEVEN CURTIS CHAPMAN</b> • <i>SONG 4 WORSHIP</i> (REINVENTION)	1	1	1	1	<b>1</b>
14	11	<b>VARIOUS ARTISTS</b> • <i>SONGS 4 WORSHIP: LIVE</i> (REINVENTION)	1	1	1	1	<b>1</b>
13	13	<b>JACI VELASQUEZ</b> • <i>SONG 4 WORSHIP</i> (REINVENTION)	1	1	1	1	<b>1</b>
15	19	<b>DONNIE MCKLURKIN</b> • <i>SONG 4 WORSHIP</i> (REINVENTION)	1	1	1	1	<b>1</b>
16	14	<b>MERCURY</b> • <i>SONG 4 WORSHIP</i> (REINVENTION)	1	1	1	1	<b>1</b>
10	10	<b>NEWSONG</b> • <i>SONG 4 WORSHIP</i> (REINVENTION)	1	1	1	1	<b>1</b>
16	15	<b>JENNIFER KNAPP</b> • <i>SONG 4 WORSHIP</i> (REINVENTION)	1	1	1	1	<b>1</b>
22	21	<b>TOBYMAC</b> • <i>SONG 4 WORSHIP</i> (REINVENTION)	1	1	1	1	<b>1</b>
12	16	<b>AUDIO ADRENALINE</b> • <i>SONG 4 WORSHIP</i> (REINVENTION)	1	1	1	1	<b>1</b>
25	30	<b>MARY MARY</b> • <i>SONG 4 WORSHIP</i> (REINVENTION)	1	1	1	1	<b>1</b>
9	12	<b>ZOEJIG</b> • <i>SONG 4 WORSHIP</i> (REINVENTION)	1	1	1	1	<b>1</b>
21	23	<b>NICOLE C. MULLEN</b> • <i>SONG 4 WORSHIP</i> (REINVENTION)	1	1	1	1	<b>1</b>
30	34	<b>CELE WILANS</b> • <i>SONG 4 WORSHIP</i> (REINVENTION)	1	1	1	1	<b>1</b>
18	22	<b>SONICFLOOD</b> • <i>SONG 4 WORSHIP</i> (REINVENTION)	1	1	1	1	<b>1</b>
27	26	<b>VARIOUS ARTISTS</b> • <i>SONGS 4 WORSHIP: LIVE</i> (REINVENTION)	1	1	1	1	<b>1</b>
20	18	<b>JUMP 5</b> • <i>SONGS 4 WORSHIP: LIVE</i> (REINVENTION)	1	1	1	1	<b>1</b>
28	28	<b>CAEDMON'S CALL</b> • <i>SONGS 4 WORSHIP: LIVE</i> (REINVENTION)	1	1	1	1	<b>1</b>
36	27	<b>FRED HAMMOND</b> • <i>SONGS 4 WORSHIP: LIVE</i> (REINVENTION)	1	1	1	1	<b>1</b>
35	38	<b>THIRD DAY</b> • <i>SONGS 4 WORSHIP: LIVE</i> (REINVENTION)	1	1	1	1	<b>1</b>
17	24	<b>POINT OF GRACE</b> • <i>SONGS 4 WORSHIP: LIVE</i> (REINVENTION)	1	1	1	1	<b>1</b>
24	37	<b>BILL &amp; GILDA GARCIA PRESENTS THEIR HOMECOMING FRIENDS</b> • <i>SONGS 4 WORSHIP: LIVE</i> (REINVENTION)	1	1	1	1	<b>1</b>
34	32	<b>FFH</b> • <i>SONGS 4 WORSHIP: LIVE</i> (REINVENTION)	1	1	1	1	<b>1</b>
31	36	<b>VARIOUS ARTISTS</b> • <i>SONGS 4 WORSHIP: LIVE</i> (REINVENTION)	1	1	1	1	<b>1</b>
35	—	<b>VARIOUS ARTISTS</b> • <i>SONGS 4 WORSHIP: LIVE</i> (REINVENTION)	1	1	1	1	<b>1</b>
26	20	<b>BILL &amp; GILDA GARCIA PRESENTS THEIR HOMECOMING FRIENDS</b> • <i>SONGS 4 WORSHIP: LIVE</i> (REINVENTION)	1	1	1	1	<b>1</b>
31	29	<b>AWALON</b> • <i>SONGS 4 WORSHIP: LIVE</i> (REINVENTION)	1	1	1	1	<b>1</b>
32	31	<b>VARIOUS ARTISTS</b> • <i>SONGS 4 WORSHIP: LIVE</i> (REINVENTION)	1	1	1	1	<b>1</b>
32	31	<b>PLUS ONE</b> • <i>SONGS 4 WORSHIP: LIVE</i> (REINVENTION)	1	1	1	1	<b>1</b>
23	37	<b>4HEIM</b> • <i>SONGS 4 WORSHIP: LIVE</i> (REINVENTION)	1	1	1	1	<b>1</b>
37	39	<b>MARK SCHULTZ</b> • <i>SONGS 4 WORSHIP: LIVE</i> (REINVENTION)	1	1	1	1	<b>1</b>
37	39	<b>EVERETT REBEY</b> • <i>SONGS 4 WORSHIP: LIVE</i> (REINVENTION)	1	1	1	1	<b>1</b>

JANUARY 12, 2002 **Billboard** TOP REGGAE ALBUMS

LAST WEEK	ARTIST	IMPACT & NUMBER OF DISTRIBUTION LABELS	Title
1	<b>BOB MARLEY AND THE WAILERS</b> <i>THE WAILERS</i>	<b>1</b>	<b>NOVEMBER 1</b> <i>Sho Love The Very Best Of Bob Marley And The Wailers</i>
2	<b>ELEPHANT MAN</b> <i>THE ELEPHANT MAN</i>	<b>1</b>	<b>Log On</b>
3	<b>UB40</b> <i>THE UB40</i>	<b>1</b>	<b>The Very Best Of UB40</b>
4	<b>DAMIAN "JR. GONG" MARLEY</b> <i>THE MARLEY</i>	<b>1</b>	<b>Hallway Tree</b>
5	<b>VARIOUS ARTISTS</b> <i>THE VARIOUS ARTISTS</i>	<b>1</b>	<b>Strictly The Best 27</b>
7	<b>VARIOUS ARTISTS</b> <i>THE VARIOUS ARTISTS</i>	<b>1</b>	<b>Reggae Gold 2001</b>
8	<b>BOB MARLEY AND THE WAILERS</b> <i>THE WAILERS</i>	<b>1</b>	<b>Exodus (Deluxe Edition)</b>
9	<b>VARIOUS ARTISTS</b> <i>THE VARIOUS ARTISTS</i>	<b>1</b>	<b>Strictly The Best 28</b>
9	<b>VARIOUS ARTISTS</b> <i>THE VARIOUS ARTISTS</i>	<b>1</b>	<b>The Biggest Reggae One-Shell Anthems 2001</b>
10	<b>T.O.K.</b> <i>THE T.O.K.</i>	<b>1</b>	<b>My Crown, My Oregas</b>
11	<b>PETER TOSH</b> <i>THE PETER TOSH</i>	<b>1</b>	<b>Sugar Hill</b>
12	<b>BUJU BANTON</b> <i>THE BUJU BANTON</i>	<b>1</b>	<b>Soat Rachel</b>
13	<b>BUJU BANTON</b> <i>THE BUJU BANTON</i>	<b>1</b>	<b>Ultimate Collection</b>
14	<b>BOB MARLEY AND THE WAILERS</b> <i>THE WAILERS</i>	<b>1</b>	<b>Catch A Fire - Deluxe Edition</b>
15	<b>BEEBIE MAN</b> <i>THE BEEBIE MAN</i>	<b>1</b>	<b>Art And Life</b>

JANUARY 12  
2002 **Billboard** TOP GOSPEL ALBUMS

LAST WEEK	WEEKS AGO	ARTIST	WEEKS IN CHART	PEAK POSITION	TITLE
1	1	<b>YOLANDA ADAMS</b> <small>ALTERNATIVE</small>	1	1	<b>Believe</b>
2	2	<b>DONNIE McCURCHIE</b> <small>ARTIST: 4014; COUNTRY: 4</small>	2	2	<b>Live In London &amp; Am</b> <small>Live</small>
3	4	<b>MARY MARY</b> <small>COUNTRY: 20; COUNTRY: 1</small>	3	3	<b>Thawed</b>
4	5	<b>CECIE WINANS</b> <small>WHEELING GOSPEL; WHEELING GOSPEL</small>	4	5	<b>CoCo Winans</b>
5	3	<b>FRED HAMMOND</b> <small>WHEELING GOSPEL; WHEELING GOSPEL</small>	5	3	<b>Christmas... Just Remember</b>
6	7	<b>SHIRLEY CAESAR</b> <small>WHEELING GOSPEL; C</small>	6	7	<b>Heaven</b>
7	6	<b>VARIOUS ARTISTS</b> <small>COUNTRY: 10; COUNTRY: 1</small>	7	6	<b>WOW Gospel 2001: The Year's 30 Top Gospel Artists And Songs</b>
8	11	<b>YOLANDA ADAMS</b> <small>ALTERNATIVE</small>	8	11	<b>The Experience</b>
9	12	<b>THE BROOKLYN TABERNACLE CHOIR</b> <small>WHEELING GOSPEL; WHEELING GOSPEL</small>	9	12	<b>Heaven</b>
10	13	<b>BISHOP T.D. JAKES &amp; THE POTTER'S HOUSE MASS CHOR</b> <small>WHEELING GOSPEL; WHEELING GOSPEL</small>	10	13	<b>The Storm Is Over</b>
11	10	<b>VIRTUE</b> <small>WHEELING GOSPEL; WHEELING GOSPEL</small>	11	10	<b>Virtually</b>
12	13	<b>RICHARD SMALLWOOD WITH VISION</b> <small>WHEELING GOSPEL; WHEELING GOSPEL</small>	12	13	<b>Persuaded - Live In O.C.</b>
13	14	<b>KURT CARR &amp; THE KURT CARR SINGERS</b> <small>WHEELING GOSPEL; WHEELING GOSPEL</small>	13	14	<b>Awe-inspiring</b>
14	23	<b>NORMAN HUTCHINS &amp; JOE CHRISTMAS</b> <small>WHEELING GOSPEL; WHEELING GOSPEL</small>	14	23	<b>Emotional</b>
15	19	<b>DERICK STARKS &amp; TODAY'S GENERATION</b> <small>WHEELING GOSPEL; WHEELING GOSPEL</small>	15	19	<b>Sacrifice</b>
16	14	<b>SOUNDTRACK</b> <small>WHEELING GOSPEL; WHEELING GOSPEL</small>	16	14	<b>Kingdom Come</b>
17	31	<b>FRED HAMMOND &amp; PRAISE FOR CHRIST</b> <small>WHEELING GOSPEL; WHEELING GOSPEL</small>	17	31	<b>Prayer</b>
18	25	<b>GREG O'QUIN 'N JOYFUL NOYZE</b> <small>WHEELING GOSPEL; WHEELING GOSPEL</small>	18	25	<b>Chicken</b>
19	25	<b>ANONIZED</b> <small>WHEELING GOSPEL; WHEELING GOSPEL</small>	19	25	<b>If We Play</b>
20	17	<b>MOSES TYSON, JR.</b> <small>WHEELING GOSPEL; WHEELING GOSPEL</small>	20	17	<b>Music</b>
21	18	<b>BUFFALO</b> <small>WHEELING GOSPEL; WHEELING GOSPEL</small>	21	18	<b>Journey For The Heart</b>
22	19	<b>CARLTON PEARSON &amp; THE AZUSA MASS CHOR</b> <small>WHEELING GOSPEL; WHEELING GOSPEL</small>	22	19	<b>Live At Azusa 4</b>
23	17	<b>DOUG &amp; MELVIN WILLIAMS</b> <small>WHEELING GOSPEL; WHEELING GOSPEL</small>	23	17	<b>Quets</b>
24	22	<b>V.I.P. MUSIC &amp; ARTISTS SEMINAR MASS CHOR FEATURING JOHN P. KEE</b> <small>WHEELING GOSPEL; WHEELING GOSPEL</small>	24	22	<b>Mighty In The Spirit</b>
25	20	<b>THE BLIND BOYS OF ALABAMA</b> <small>WHEELING GOSPEL; WHEELING GOSPEL</small>	25	20	<b>Spill The Word</b>
26	35	<b>THE NEW LIFE COMMUNITY CHOR FEATURING JOHN P. KEE &amp; COUNTRY: 1</b>	26	35	<b>Not Gettin'... The Experience</b>
27	24	<b>VARIOUS ARTISTS</b> <small>COUNTRY: 10; COUNTRY: 1</small>	27	24	<b>WOW Gospel 2000: The Year's 30 Top Gospel Artists And Songs</b>
28	32	<b>VARIOUS ARTISTS</b> <small>WHEELING GOSPEL; WHEELING GOSPEL</small>	28	32	<b>Gospel's Top 20 Songs On The Century</b>
29	27	<b>TIN "HIGHWAY" BROWN &amp; THE MIRACLE MASS CHOR</b> <small>WHEELING GOSPEL; WHEELING GOSPEL</small>	29	27	<b>He's Givin' Heaven</b>
30	37	<b>SOUNDTRACK</b> <small>WHEELING GOSPEL; WHEELING GOSPEL</small>	30	37	<b>Ten-Be Inspirational: Walk By Faith, Not By Sight</b>
31	40	<b>JAMES GREAR &amp; COMPANY</b> <small>WHEELING GOSPEL; WHEELING GOSPEL</small>	31	40	<b>What Will Your Life Say</b>
32	20	<b>BLODIE JIMMY HICKS AND THE RAINBOWS OF INTEGRITY</b> <small>WHEELING GOSPEL; WHEELING GOSPEL</small>	32	20	<b>Storm Is Arisen</b>
33	35	<b>BEBE REWOLLO</b> <small>WHEELING GOSPEL; WHEELING GOSPEL</small>	33	35	<b>Love And Freedom</b>
34	21	<b>T.D. JAKES</b> <small>WHEELING GOSPEL; WHEELING GOSPEL</small>	34	21	<b>Get Ready! The Great Of God</b>
35	33	<b>ESTHER SMITH</b> <small>WHEELING GOSPEL; WHEELING GOSPEL</small>	35	33	<b>You Love Me, Lord</b>
36	38	<b>BEBE REWOLLO</b> <small>WHEELING GOSPEL; WHEELING GOSPEL</small>	36	38	<b>Love And Freedom</b>
37	38	<b>LEE WILLIAMS &amp; THE SPIRITUAL Q.C.'S</b> <small>WHEELING GOSPEL; WHEELING GOSPEL</small>	37	38	<b>Good Time</b>
38	37	<b>NEW CREATION OF GOD</b> <small>WHEELING GOSPEL; WHEELING GOSPEL</small>	38	37	<b>He's All I Need</b>
39	15	<b>AARON NEVILLE</b> <small>WHEELING GOSPEL; WHEELING GOSPEL</small>	39	15	<b>Divided</b>

● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment million units (Diamond). \* Natural following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, 10x awarded. \* Certification for net shipment of 100,000 units (Rite). \* Certification of 300,000 units (Platinum). \* Certification a shows albums removed from HottestSellers this week. ● Rite sales past or present. Reissue/100. © 2002, VNU Business Media.

0 million units (Gold) ▲ BAA certification for rest shipment of 1 million units (Platinum) ◆ BAA certification for rest shipment of 10 million units (Diamond) \* If a company's sales are less than 100 million units, the BAA multiplies shipments by the number of discs and/or tapes. BAA units (Multi-Platinum) \* Asterisk indicates LP is available. Greatest Gainer shows chart's largest unit increase. *Weekend Impact* *SoundScan, Inc.* All rights reserved.

Top-selling albums compiled from a national sample of retail stores, mass merchant, and internet sales reports









John Weebie: IND 22  
Wayne: H00 29; RA 56; RBH 58  
Weezer: B200 142; PCA 86; MO 31  
Westbound Sloop: RP 6; RS 20  
Barry Whitte: RBC 14  
Peter Whitte: CJ 4; HS 44  
White Stripes: IND 43  
Hank Williams Jr.: CA 17  
Doug Williams: GA 23  
Low Williams And The Spiritual QCs: GA 37  
Lowell Williams: GA 36  
Mark Willis: CA 64; CS 38  
Vareesa Williams: CX 4; HLA 11  
Nancy Wilson: IND 19; JZ 5  
Carle Winans: CS 21; GA 4  
Bebe Winans: GA 38  
George Winston: HLA 73; NAB 8  
Wislin Y Yandel: LA 54  
Lee Ann Womack: CA 22; AC 6; CS 26  
Cheryl Wright: CA 4; CS 60  
Fimbar Wright: WM 14, 5  
Yu-Tung Chang: RBC 14  
Koke Wyatt: H00 73; HA 71; HSS 65; RA 20; RBH 1  
22: RS 36

-N-

**-X-**  
X-Press 2: DC 49

**-Y-**  
Yanni: NA 5; 7, 9  
Trisha Yearwood: CA 37; CS 33  
Yes: CA 10  
Pete Yorn: B200 197; HS 4

**-Z-**  
Charlie Zaa: LA 9; LPA 5; LPS 13; LT 27  
Zero 7: EA 23  
Zoegirl: CC 19; HS 21  
Rob Zombie: B200 61; MO 30; RO 20

## —SOUNDTRACKS—

All: B200 8; RBA 35; STX 5  
America: Marmus: STX 20  
Amen: WM 12  
Coyote Ugly: B200 104; CA 6; STX 7  
Crouching Tiger, Hidden Dragon: CX 13  
Down From The Mountain: CA 28; STX 22  
D.S. 2: See How The Grinch Stole Christmas:  
HLA 18; CA 45; STX 21  
The Fast And The Furious: STX 24  
Finding Forrester: J2 9  
Harry Potter And The Sorcerer's Stone: B200 133; STX 9  
How High: B200 48; RBA 19; STX 2  
Jimmy Neutron Boy Genius: B200 96; STX 6  
Kingdom Come: GA 35  
A Knight's Tale: STX 19  
L.A. Crash: Bomb Raid: EA 24  
The Lord Of The Rings: The Fellowship Of The Ring: B200 49; INT 12; STX 3  
Moulin Rouge: B200 128; STX 30  
Not Another Teen Movie: B200 180; STX 24  
O Brother, Where Art Thou?: B200 24; CA 2; STX 10

-P-

Orange County: The Soundtrack; B200 372; STX 13

Pearl Harbor: STX 23

The Princess Diaries: B200 108; STX 8

Remember the Titans: STX 25

Save The Last Dance: STX 17

Shrek: B200 135; STX 4

Songcatcher: The Album (Soundtrack): EA 13

Southwest: The Album (Soundtrack): EA 13

HS

Tae-Bo Inspirational: Walk By Faith...Not By Sight: GA 30

Two 8 Mafia & Hypnotize Minds Presents: Cheesecake - The Album: B200 168; RBA 1

U2: STX 12

Training Day: B200 189; RBA 75; STX 16

Vanilla Sky: B200 135; STX 1

The Wash: B200 181; RBA 63; STX 15

Woman On Top: WM 13

**—VARIOUS ARTISTS—**  
**On the Billboard 200**

America: A Tribute To Herbie: SP7  
The Concert At New York City: 65  
Big Brother & America: 100

1

Now 6: 193  
Now 7: 69  
Now 8: 3  
Now That's What I Call Christmas: 35  
Pulse: 199  
Ride Or Die Vol. III: In The "R" We Trust: 34  
Songs 4 Worship - Shout To The Lord: 144  
Songs 4 Worship Christmas: 198  
The Source Presents Hip Hop Hits - Volume  
\$: 55  
Totally Hits 2001: 41  
Wow Hits 2002: The Year's 30 Top Christian  
Artists And Hits: 115

## 1337

BILLBOARD JANUARY 12, 2001





# YOUR ONE-STOP GUIDE TO THE LATIN MUSIC MARKET



## BILLBOARD'S 2002 INTERNATIONAL LATIN MUSIC BUYER'S GUIDE

OVER 3000 LISTINGS FROM 19 COUNTRIES.

Record Company Executives • Music Publishers

Wholesalers & Distributors • Latin Music Radio

Stations in the U.S. • Clubs • Artists • Managers

Agents • Songwriters and much more!

ORDER THE INTERNATIONAL LATIN  
MUSIC BUYER'S GUIDE ONLINE  
[www.orderbillboard.com](http://www.orderbillboard.com)

or call 1.800.344.7119 • International: 732.363.4156  
Fax: 732.363.0338 • By Mail: Send payment for \$99 plus \$7 S&H (\$15 for international orders) with this ad to: Billboard Directories, PO Box 2016, Lakewood, NJ 08701. Please add appropriate sales tax in NY, NJ, PA, CA, TN, MA, IL, OH, VA & DC. Orders payable in U.S. funds only. All sales are final. Also available on diskette and mailing labels - for information, email [jannin@billboard.com](mailto:jannin@billboard.com)

BOLG3169

JANUARY 12 2002 <b>Billboard</b> ® <b>HOT 100 AIRPLAY</b> ™																	
THIS WEEK			LAST WEEK			WEEKS ON CHART			THIS WEEK			LAST WEEK			WEEKS ON CHART		
RANK			TITLE			ARTIST (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)			RANK			TITLE			ARTIST (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)		
1	1	1	U Got It Bad	BRANDY • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)	26	39	44	Deep In Da Jungle (Till We Meet Again)	THE NOTORIOUS B.I.G. • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)	53	49	3	The World's Greatest	THE NOTORIOUS B.I.G. • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)			
2	2	2	How You Remind Me	MYSTERY • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)	27	34	8	When Was Your Heart (The World's Greatest Love)	THE NOTORIOUS B.I.G. • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)	52	50	4	Brotha	THE NOTORIOUS B.I.G. • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)			
3	3	3	Family Affair	MYSTERY • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)	28	43	8	Only Time	THE NOTORIOUS B.I.G. • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)	51	48	5	Take Away	THE NOTORIOUS B.I.G. • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)			
4	4	4	Always On Time	MYSTERY • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)	29	25	6	7 Days	THE NOTORIOUS B.I.G. • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)	50	47	6	Riding With Private Malone	THE NOTORIOUS B.I.G. • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)			
5	5	5	Get The Party Started	MYSTERY • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)	30	24	7	Real Girl (My Business)	THE NOTORIOUS B.I.G. • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)	49	46	7	Bring On The Rain	THE NOTORIOUS B.I.G. • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)			
6	6	6	Nero	MYSTERY • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)	31	22	8	I Don't	THE NOTORIOUS B.I.G. • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)	48	45	8	Am I Fantasy	THE NOTORIOUS B.I.G. • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)			
7	7	7	My Sacrifice	MYSTERY • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)	32	35	8	Hungry By A Moment	THE NOTORIOUS B.I.G. • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)	47	44	9	You Get No Love	THE NOTORIOUS B.I.G. • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)			
8	8	8	Wherever, Wherever	MYSTERY • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)	33	37	9	Where The Sun And Stars And The Lights Fly	THE NOTORIOUS B.I.G. • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)	46	43	10	Young (In A Hole Back)	THE NOTORIOUS B.I.G. • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)			
9	9	9	A Woman's Worth	MYSTERY • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)	34	27	9	Break Up Neck	THE NOTORIOUS B.I.G. • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)	45	42	11	Liveline	THE NOTORIOUS B.I.G. • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)			
10	10	10	Difference	MYSTERY • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)	35	43	7	Good Mourning Beworthful	THE NOTORIOUS B.I.G. • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)	44	41	12	Welcome To Adams	THE NOTORIOUS B.I.G. • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)			
11	11	11	Wherever You Will Go	MYSTERY • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)	36	33	7	Standing Still	THE NOTORIOUS B.I.G. • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)	43	40	13	Cen't Fight The Moonlight	THE NOTORIOUS B.I.G. • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)			
12	12	12	Love It Up	MYSTERY • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)	37	32	10	Light, Camera, Action!	THE NOTORIOUS B.I.G. • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)	42	39	14	The Long Goodbye	THE NOTORIOUS B.I.G. • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)			
13	13	13	Once	MYSTERY • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)	38	40	14	I Wanna Tell About Me	THE NOTORIOUS B.I.G. • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)	41	38	15	Wish You Were Here	THE NOTORIOUS B.I.G. • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)			
14	14	14	Butterflies	MYSTERY • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)	39	31	16	Emotion	THE NOTORIOUS B.I.G. • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)	40	37	16	The Cowboy In Me	THE NOTORIOUS B.I.G. • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)			
15	15	15	Rock The Boat	MYSTERY • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)	40	35	18	Run	THE NOTORIOUS B.I.G. • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)	39	36	17	Love Of A Woman	THE NOTORIOUS B.I.G. • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)			
16	16	16	Is The End	MYSTERY • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)	41	29	8	See Of A Gun	THE NOTORIOUS B.I.G. • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)	38	35	18	Don't You Forget It	THE NOTORIOUS B.I.G. • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)			
17	17	17	Superman (It's Not Easy)	MYSTERY • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)	42	41	9	Bounce Back (We Against The Wall)	THE NOTORIOUS B.I.G. • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)	37	34	19	Blezzed	THE NOTORIOUS B.I.G. • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)			
18	18	18	Let's Get It	MYSTERY • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)	43	47	8	No More Drama	THE NOTORIOUS B.I.G. • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)	36	33	20	Goodbye	THE NOTORIOUS B.I.G. • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)			
19	19	19	We Thuggin'	MYSTERY • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)	44	37	48	On My	THE NOTORIOUS B.I.G. • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)	35	32	21	Let's Stay Home Tonight	THE NOTORIOUS B.I.G. • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)			
20	20	20	Fallin'	MYSTERY • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)	45	34	48	The Whole World	THE NOTORIOUS B.I.G. • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)	34	31	22	Dance With Me	THE NOTORIOUS B.I.G. • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)			
21	21	21	Hey Baby	MYSTERY • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)	46	38	19	Alive	THE NOTORIOUS B.I.G. • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)	33	30	23	Nothing In This World	THE NOTORIOUS B.I.G. • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)			
22	22	22	Caramel	MYSTERY • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)	47	35	19	Wrapped Up In You	THE NOTORIOUS B.I.G. • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)	32	29	24	Everywhere	THE NOTORIOUS B.I.G. • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)			
23	23	23	I'm Real	MYSTERY • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)	48	32	19	I'm Real	THE NOTORIOUS B.I.G. • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)	31	28	25	Such A Moment (We Can't Get Out Of)	THE NOTORIOUS B.I.G. • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)			
24	24	24	at	MYSTERY • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)	49	36	19	Wrapped Around	THE NOTORIOUS B.I.G. • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)	30	27	26	Wasting My Time	THE NOTORIOUS B.I.G. • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)			
25	25	25	It's Been Awful	MYSTERY • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)	50	46	8	Gutty	THE NOTORIOUS B.I.G. • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)	29	26	27	Just Let Me Be In Love	THE NOTORIOUS B.I.G. • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)			

• Weeks with the greatest increases in sales: 2002, VNU Business Media, Inc. and SoundScan, Inc. All rights reserved. Compiled from a national sample of airplay supported by Broadcast Data Systems. Radio sales source: RDS stations in top 45. Pop, R&B and Hip-Hop, Country, Latin, Rock and other popular formats are electronically monitored 24 hours a day. \* Sales: Songs were sent to prominent, compiled by cross-referencing and most lists of airplay with additional source data. This data is used to compile the Hot 100.

JANUARY 12 2002												Billboard®												HOT 100 SINGLES SALES™																				
THIS WEEK			LAST WEEK			WEEKS ON CHART			TITLE			ARTIST (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)			THIS WEEK			LAST WEEK			WEEKS ON CHART			TITLE			ARTIST (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)			THIS WEEK			LAST WEEK			WEEKS ON CHART			TITLE			ARTIST (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)		
1	2	1	Uh Huh	MYSTERY • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)	26	24	10	Do U Wanna Roll (Quintessential Thems)	THE NOTORIOUS B.I.G. • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)	53	60	2	Remix Up	THE NOTORIOUS B.I.G. • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)																														
2	1	1	How You Remind Me	MYSTERY • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)	27	20	10	Put Your Arms Around Me	THE NOTORIOUS B.I.G. • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)	52	45	3	Enjoy Yourself	THE NOTORIOUS B.I.G. • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)																														
3	3	3	Atm To PM	MYSTERY • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)	28	22	10	America Will Always Stand	THE NOTORIOUS B.I.G. • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)	51	44	4	Freestyle	THE NOTORIOUS B.I.G. • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)																														
4	4	4	Sound And Bored	MYSTERY • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)	29	33	11	Lifetime	THE NOTORIOUS B.I.G. • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)	50	43	5	Juliet	THE NOTORIOUS B.I.G. • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)																														
5	5	5	The Star Spangled Banner	MYSTERY • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)	30	46	10	One's A Mess With The Radio	THE NOTORIOUS B.I.G. • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)	49	40	6	Maria (A Little Bit Of...Tacky Trick)	THE NOTORIOUS B.I.G. • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)																														
6	6	6	Rock Li-Ly	MYSTERY • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)	31	49	8	Purple Hills	THE NOTORIOUS B.I.G. • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)	48	39	7	Stranger	THE NOTORIOUS B.I.G. • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)																														
7	7	7	Only Time	MYSTERY • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)	32	38	9	Lovely	THE NOTORIOUS B.I.G. • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)	47	38	8	Envious	THE NOTORIOUS B.I.G. • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)																														
8	8	8	Where The Sun And Stars And The Lights Fly	MYSTERY • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)	33	30	10	God Bless America	THE NOTORIOUS B.I.G. • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)	46	37	9	Now Tonight	THE NOTORIOUS B.I.G. • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)																														
9	9	9	God Bless The U.S.A.	MYSTERY • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)	34	35	6	I Won't Be Home For Christmas	THE NOTORIOUS B.I.G. • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)	45	36	10	Get It So	THE NOTORIOUS B.I.G. • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)																														
10	10	10	Never Too Far/Here Medley	MYSTERY • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)	35	42	4	Fiesta	THE NOTORIOUS B.I.G. • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)	44	35	11	Bye Bye Baby	THE NOTORIOUS B.I.G. • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)																														
11	11	11	Cen't Fight The Moonlight	MYSTERY • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)	36	31	11	Freedom	THE NOTORIOUS B.I.G. • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)	43	34	12	Grand Love In Our Hearts You Will Remain	THE NOTORIOUS B.I.G. • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)																														
12	12	12	Family Affair	MYSTERY • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)	37	41	12	Breakfast	THE NOTORIOUS B.I.G. • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)	42	33	13	Fall Me	THE NOTORIOUS B.I.G. • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)																														
13	13	13	I Don't	MYSTERY • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)	38	47	11	That Was Then	THE NOTORIOUS B.I.G. • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)	41	32	14	Knave In	THE NOTORIOUS B.I.G. • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)																														
14	14	14	My Ex Is Up (Says)	MYSTERY • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)	39	39	11	Any's Nobody Who Got It Locked	THE NOTORIOUS B.I.G. • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)	40	31	15	Put Your Hands	THE NOTORIOUS B.I.G. • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)																														
15	15	15	God Bless America	MYSTERY • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)	40	29	9	God Bless The U.S.A.	THE NOTORIOUS B.I.G. • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)	39	30	16	Used To Love	THE NOTORIOUS B.I.G. • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)																														
16	16	16	Is The Weekend	MYSTERY • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)	41	34	8	Roll With Me	THE NOTORIOUS B.I.G. • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)	38	29	17	Survivor	THE NOTORIOUS B.I.G. • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)																														
17	17	17	Dassion We Wolvex	MYSTERY • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)	42	54	7	Treat Your Love	THE NOTORIOUS B.I.G. • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)	37	28	18	To The Music	THE NOTORIOUS B.I.G. • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)																														
18	18	18	Everything U R	MYSTERY • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)	43	53	10	Because I Got High	THE NOTORIOUS B.I.G. • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)	36	27	19	Buster	THE NOTORIOUS B.I.G. • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)																														
19	19	19	Love In A Bottle/One In One Body (I'll Be In The)	MYSTERY • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)	44	52	10	No More (Baby I'm On Right)	THE NOTORIOUS B.I.G. • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)	35	26	20	Maybe	THE NOTORIOUS B.I.G. • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)																														
20	20	20	America The Beautiful	MYSTERY • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)	45	58	9	Don't Need You (Till We're For Free)	THE NOTORIOUS B.I.G. • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)	34	25	21	My First Love	THE NOTORIOUS B.I.G. • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)																														
21	21	21	Where The Sun And Stars And The Lights Fly	MYSTERY • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)	46	57	9	Test Me (It's A Real)	THE NOTORIOUS B.I.G. • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)	33	24	22	I'm Not A Fool	THE NOTORIOUS B.I.G. • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)																														
22	22	22	Revolution	MYSTERY • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)	48	72	0	Don't Tell Me	THE NOTORIOUS B.I.G. • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)	32	23	23	Knave In	THE NOTORIOUS B.I.G. • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)																														
23	23	23	Someone To Call My Lover	MYSTERY • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)	49	50	9	What I Wants For A Girl	THE NOTORIOUS B.I.G. • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)	31	22	24	2 Way	THE NOTORIOUS B.I.G. • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)																														
24	24	24	Up Against The World	MYSTERY • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)	50	56	9	My Own	THE NOTORIOUS B.I.G. • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)	30	21	25	Party Girl	THE NOTORIOUS B.I.G. • (IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP/IMP)																														

• Weeks with the greatest sales increases: 2002, VNU Business Media, Inc. and SoundScan, Inc. All rights reserved. Compiled from a national sample of retail sales, mass merchant, and internet sales reports collected, compiled, and provided by SoundScan. This data is used to compile the Hot 100.



[illegible][illegible]



# SAVE THE DATE!

announcing . . .

★ Heineken®  EN VIVO™  
PRESENTS

## Billboard® LATIN MUSIC CONFERENCE & AWARDS 2002

**MAY 7 - 9, 2002**

**The Eden Roc Resort  
Miami Beach**

plus...

**THE BILLBOARD  
LATIN MUSIC AWARDS SHOW**

**BROADCAST ON TELEMUNDO!**

Simulcast by Hispanic Broadcasting Corporation  
to over 100 Latin music radio stations!

**¡El evento de musica Latina  
más grande del 2002!**



For more information: Michele Jacangelo 646.654.4660



# Swedish Songwriters

*Continued from page 1*

skills (the Swedes' ability to create great melodies vs. the Americans' command of lyrics and overall craftsmanship), these sessions are being encouraged by a variety of financial- and business-related attractions.

With monetary advances to producers and songwriters continuously reaching new levels, the investments in co-writing sessions seem appropriately moderate: Publishers' annual expenditures generally amount to between 10% and 15% of company budgets, according to sources, but the costs are usually recouped on the songwriters' advances or entirely funded by the writers themselves. And, as is the normal procedure these days, Swedish publishers and songwriters merely have to set time aside to accommodate visits from their U.S. counterparts.

"A bonus effect after doing an American co-write," explains Fredrik Ekander, the Stockholm-based managing director of Sony/ATV Music Publishing Scandinavia, "[is] the Swedish side automatically gets the U.S. writers' camp of managers, publishers, and A&R [reps] to utilize their networks in plugging the songs. Two parties will obviously make more noise about a great song than one."

EMI Music Publishing chairman/CEO Martin Bandier observes, "When Swedish production teams worked with N Sync and Backstreet Boys and Britney Spears and sold gazillions of records, everybody's eyes opened."

Warner/Chappell VP of international A&R Patrick Consell notes: "We now arrange a good 20 collaborations a month. Labels hook up their artists directly with the production/writing teams [in Sweden]. But it's important that they be introduced to new talent all the time and also get to meet writers who aren't producers but just deliver great material."

## TIME TO COLLABORATE

Recent Stockholm- or U.S.-based sessions include the Air Chrysalis Scandinavia-signed production team Labels hook up (individually) James Ingram, Michael McDonald, and Narada Michael Walden; Epicentre, a duo signed to Roxette frontman Per Gessle's companies Tom Bone and Jimmy Fun, which has recently participated in sessions with Lamont Dozier, Anne Robb, and Robbie Nevil; and the trio Hugsy Bear (EMI Music Publishing Scandinavia), which has been co-writing with Dennis Matkosky and Ty Lacy.

Other collaborations include Eclectic (BMG Music Publishing Scandinavia) with Michelle Lewis, Tomas Enocsson (Gazell Music

with Sonny Tillis, Monica Starck (Warner/Chappell Music Scandinavia) with Eric Bazilian, and Tommy Tysper, Gustav Jonsson, and Markus Sepphmanesh (Stockholm Songs) with Billy Steinberg. Massey reveals that top Swedish songwriters—including Christian "Bloody" Carlsson and his partner Pentast Avant of the Myrlyn Music Group, as well as fellow Swede Jorgen Elofsson—were among a select group of composers brought together by Sony Music in late August 2001 at Bearsville Studios, north of New York City, for collaborative sessions.

"We had an urgent need for songs for some of our key artists," Massey says. "I wanted to get together some of my favorite songwriters in one place, so we assembled 14 writers from different

The growing frequency of such Swedish/American sessions has also encouraged the launch of new publishing and production houses across the Swedish capital. Pelle Nylen, a songwriter with Universal Music Publishing Scandinavia, compares this frenzied situation to "the [information technology] market. There are a lot of people in Stockholm who have been enormously inspired by all these successful songwriters, and I know one guy who actually left his job at a music retailer to try himself as one."

## IN SEARCH OF THE NEW

Various sources say that key to the players maintaining sanity in this gold rush is the importance of carving out new musical directions to spread the risk. "Every-

lishers want to lay their hands on a hype-up writer, no matter the cost and disregarding if it's a sensible deal or not," he says. "[But] advances alone have never made anyone come up with better melodies."

"How to avoid trouble?" asks Pelle Lidell, the Solna, Stockholm-based managing director at Myrlyn Songs. "Well, to start with, believe in your own capability to create something new."

Anders Hansson, the Stockholm-based creative director at BMG Music Publishing Scandinavia and a songwriter with Eclectic, has one solution, suggesting that "if you work with R&B, rock, or whatever, you can put it all into a computer, run it by some playful plug-ins, trash the music, and make it weird."

influences from jazz, progressive rock, and heavy metal, rather than pop based on another popular song. I don't believe the Americans do that, because radio is very formatted. But I think they like the idea of it, and that's probably why they come here."

## EASY-GOING IN STOCKHOLM

Obviously, there are some common aspects that attract U.S. songwriters to Stockholm. Tina Harris, formerly working out of Los Angeles (where she was signed to Burt Bacharach Music Group) and now in Sweden, says "I was based in Paris, points out the easy-going business atmosphere in Stockholm as one key reason for her signing with Air Chrysalis there. "I had worked with Later Life in New York, and they say they just suddenly took me on a cab ride to some lake, where we had lunch. When you come back from something like that, you're far more comfortable about writing with people you don't know."

Warner/Chappell Music Scandinavia creative manager Mattias Ekstig has a similarly charming story: "We recently had an Australian writer here, signed to Sony/ATV in Australia. I helped him arrange the trip, and another Swedish publisher fixed it so he could stay with one of their writers, and I think he worked with writers from three publishers while he was here. That's how it works: Everyone helps each other."

Regarding the chemistry between the writers, Epicentre's Fredrik Thomander points out, "We've been totally blown away by the talent of some of the people we've worked with. There are no divas. Everybody is cool."

BMG Music Publishing VP of creative Liz Brooks contends, "Friends and relationships build if the writer spends time in Stockholm and makes a lot of arrangements, but one of the most important functions of a creative publisher is to foster this kind of co-write."

Trying to nurture those relationships is a simple process, according to Warner/Chappell's Consell. "With writers, we get them to meet and write once, and if the chemistry is there and they want to write again, they hook it up directly," he says. "The same goes for the labels once the relationship is established, although I find in most cases, labels do call me up with a project and we discuss who is available and who is right for the project, and we take it from there."

Another reason why Americans may be comfortable about working in Sweden is the simplicity its business practices offer. Stockholm Songs' Mortimer-Hawkins says, "In Sweden, a handshake will, most of the time, be good enough to confirm a collaboration or co-write session. I think basically the terms are the same for (Continued on next page)



Pictured from left, at the new Cosmos Studios in Skärmarbrink outside Stockholm, are president of Sony/ATV Music Publishing (Worldwide) Richard Rowe, Kent Gyllstrom of Cosmos Songs, and senior VP of Sony/ATV Music Publishing (Europe) William Booth.

parts of the world," He reports that, ensconced in homes located around the studios in the picturesque Hudson River Valley town of Bearsville, the writers worked in groups of three for five days, resulting in more than 20 new song demos.

"This was about getting people together and experimenting with different dynamics," Massey comments. "There was magic in the air."

Songs from the Bearsville sessions are earmarked for Sony artists worldwide, including Australia's Human Nature, U.S. songstress Anastacia, a new band named Play that is signed to Columbia Records in the U.S., and a forthcoming World's end album. As Sony takes a more global approach to A&R (*Billboard*, June 7, 2001), Massey says future international songwriting retreats are expected, and Swedish writers will certainly be among those invited.

one's looking for that little bit of input the other may not have," observes David Rowley, VP of A&R at Air Chrysalis Scandinavia in Stockholm. David Mortimer-Hawkins, GM of publisher Stockholm Songs, notes, "The Chieftain (Studio) sound almost became a genre on its own, and I think most of today's production teams want to avoid becoming a second-rate Chieftain."

Consell says, "Many huge hits in the U.S. in the past few years have originated from Sweden—with Britney, N Sync, Backstreet Boys, even Celine Dion—so labels have been interested. They often think of Sweden for pop only, which is a change, because its songwriters can work in so many genres."

Despite the success of the Swedish/U.S. writing teams, Sony/ATV's Ekander is against increasing advances to producers and songwriters: "Many pub-

Consell adds, "As a publisher, I always make a special effort to hook my Swedish writers with writers known in different formats. It gives a new twist to the songs [that are] delivered, it keeps it exciting for the writers, fresh for me so I don't pitch the same type of songs over and over again, and therefore surprising for A&R ears."

Kent Gyllstrom, who operates Cosmos Songs as a joint venture with Sony/ATV Music Publishing Scandinavia and owns Cosmos Studios in Stockholm, agrees: "I wouldn't be a stranger to connecting some country guy from Nashville with [Cosmos-affiliated Chilean songwriter] Pablo Cepeda or mixing rock with boy-band pop."

Anders Wolbeck of the duo Wolbeck & Lindbom (which is signed to Sony/ATV) says, "Personally, we try to look at pop with



# Swedish Songwriters

Continued from preceding page

Swedish and U.S. structures, but the American contracts are much longer and more detailed."

Huggy Bear's George Samuelson observes, "In the U.S., they have first engineer, second engineer, and third engineer. But Sweden's quite adapted to technology, so we usually do everything ourselves."

While the simplicity of some smaller studios is appealing, the city also has some bigger studios to accommodate greater demands.EMI Sweden's former studios in Skärmarink outside Stockholm were recently acquired by Cosmos Songs' Gyllström and re-launched as Cosmos Studios. (The other Stockholm-based studios known by that name are currently being leased from Gyllström to songwriter/producer Max Martin's firm, Maratone.)

Through its joint venture with Cosmos Songs, Sony/ATV expects to have several of its writers positioned there on a regular basis. Gyllström says, "We want everyone who comes here to feel great. Therefore, we also have a room where you can play PlayStation and Nintendo [video games], watch MTV, or chill out in the bar/lounge area."

What can Swedish songwriters learn via these sessions? Later



Inc.'s Hallström says, "James Ingram taught me a lot, especially that when writing lyrics, you should write [them] like a letter to someone. I've never thought about it that way before, because previously, we would tend to make up stories and try to be smart about the whole thing."

"Co-writing sessions broaden our writers' way of looking at things," Warner/Chappell Music Scandinavia's Ekstig adds. "They tend to get more focused after a week in New York, since every-



thing's tougher there than in Sweden. The other way around, I think that it's the less-competitive environment that many U.S. writers appreciate when coming here. It's more fun and relaxed here—and that brings out creativity."

BMG's Brooks notes that "writers are trying to branch out of that [traditional pop] genre." Citing Martin's writing with Prince, she continues, "The Scandinavian

## Air Chrysalis Scandinavia

pop-writer phenomenon became known for teen pop—la Brinye, Backstreet, and 'N Sync—and look at the acts now trying to move away from bubble pop, as well as the writers trying not to be pigeonholed."

EMI Music's Bandier comments, "There seems to be lots of signs the music is changing: Brinye has a different kind of record, Backstreet Boys are going a different direction, and 'N Sync is, too."

Sony Music's Massey adds, "I think what's going on is that as the Swedish music is evolving, the edge and grit of some of the American writers is becoming useful in that sound. The Swedish contingent is very ambitious musically, and they're keen to widen out. They're hungry for new ideas and new input."

Consell remarks that he uses collaborations across all genres: "dance, Latin, pop, rock, AC, Christian—you name it." Praising the Swedes, Consell says, "I can only speak for the writers I do business with, but they are a pleasure: no egos, great guys all around who love what they do. They work fast, deliver master-quality demos, some with big hooks and choruses. It's very catchy and commercial, and it's fresh—the Abba school of writing, I guess."

When Gazell songwriter Enochson travels to Nashville, "they look upon me to bring music to the table," he says. "They don't expect me to write a big American, [Bob] Dylan-like poem. Whenever I've tried to bring my lyrics over there, they've torn it apart and built it up from ground zero. I felt humiliated at first, but they made it into something more beautiful."

That Nashville/Sweden connection is one that is starting to be used extensively. Massey agrees that U.S. writers nowadays are as

likely to travel to Sweden for songwriting sessions as Swedes are to visit the U.S. And they find a creative environment akin to Music City.

Brooks admits, "The U.S. music business still tends to be very U.S.-centric, and it took a real explosion to drive us beyond our shores. I know for me it really globalized me, because I look all over for songwriters."

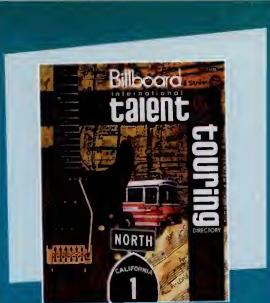
Bandier says, "Because the English language is studied from day one in Swedish schools and the music listened to is across-the-board Anglo-American repertoire, [Swedish writers] are showing up in Nashville, primarily with a pop sensibility with sort of an urban beat to it."

Consell adds that Swedes traveling to Nashville is "nothing new for Warner/Chappell. I think for some of them, it's beneficial to work with American lyricists, and Nashville writers are usually great with the storytelling type of lyrics."

Some Swedish writers also say they are generally inspired in other parts of their work after having worked with American counterparts. Later Inc.'s Hallström recalls, "The day after I met Michael McDonald, I was doing a gig at 8:30 a.m. with [Swedish soul singer] Lisa Nilsson at a Microsoft launch party. We did a cover of his song 'I Can Let Go Now,' and I don't think I've ever played it so good. That feeling alone can be enough to write a good, new song—without anyone's assistance."

Meanwhile, some publishers—such as Peo Nylén, managing director at Edel Music Publishing—believe "in a new trend for the export of real artists from Sweden again, which might put publishers' focus more in that direction."

Sony/ATV's Ekander agrees. "This is when the true songwriting qualities will be put to the test. Are we just a flash in the pan? Are we only good at writing teen pop tunes? Or do these and other new Swedish writers actually have what it takes to become all-round hit-making composers in completely [different] genres as well? I definitely believe in the latter."



## HITTING THE ROAD?

OVER 17,000 INTERNATIONAL LISTINGS.

Artists • Concert Promoters • Agents & Managers  
Sound & Lighting Services • Venues • Clubs  
Equipment Rentals • Staging & Special Effects  
Security Services • Charter Transportation  
Merchandisers • Insurance Companies

THE DEFINITIVE REFERENCE  
GUIDE FOR ANYONE WHO BOOKS,  
PROMOTES AND MANAGES TALENT

Order the International Talent  
& Touring Directory online  
[www.orderbillboard.com](http://www.orderbillboard.com)

or call 1.800.344.7119 • International: 732.363.4156

Fax: 732.363.0338 • By Mail: Send payment for \$135 plus \$7 S&H (\$15 for International orders) with this ad to: Billboard Directory, PO Box 2916, Lakewood, NJ 08701. Please add appropriate sales tax in NY, NJ, PA, CA, TN, MA, IL, OH, VA & DC. Orders payable in U.S. funds only. All sales are final. Also available on diskette and mailing labels - for information, email [jamini@billboard.com](mailto:jamini@billboard.com)

B0731381

# Older Listeners

(Continued from page 1)

Garson Foos, senior VP of marketing at Rhino Records, believes the failure to address the adult market—which he describes as the core of Rhino's audience—is a hangover from an earlier era.

"I think that's a notion that really got going with the pre-rock 'n' roll generation," Foos says. "It was our parents who were thinking of as being 60 and older, and now you're talking about people [of that age] who are sophisticated rock 'n' roll consumers."



*"Our commercial format is triple-A. Our extra-potential format, occasionally, is Americana."*

—BRUCE IGLAUER, ALLIGATOR RECORDS

Jim Cuomo, president of Ryko Distribution in New York City, tells the story of a couple of Columbus, Ohio, tourists he met at a Jimmy Webb/Paul Williams concert in the city.

"In chatting with these people, it turns out that this guy is a Creedence Clearwater Revival and an Alligator Records' fan," Cuomo recalls. "Their complaint was [that] this is the kind of thing that they're looking for. They're hungry to be turned on to things that would appeal to them. They have the money. They're looking for new things for their ears."

## SHUT OUT AT RADIO

Many believe commercial radio continues to show little interest in meeting the needs of older listeners.

Weinstein says, "The front-line merchandising of music is radio. Radio has gotten so screwed up and corrupt, and I think that

correlates directly to the loss of interest on the part of that whole huge segment of the market. There's no radio."

When a rare phenomenon like the triple-platinum *O Brother, Where Art Thou?* soundtrack (Mercury Nashville/Lost Highway) does reach an upper-demo audience, it usually does so without strong airplay.

"If you look at *O Brother* and what happened there, it had virtually no radio airplay—especially by commercial country radio," notes Ricky Skaggs, whose Nashville-based, independently distributed Skaggs Family Records issues the type of bluegrass music popularized by the soundtrack.

Kevin Welk, president/GM of the Welk Music Group (which operates Vanguard Records and folk/bluegrass label Sugar Hill Records), notes, "At the Country Music Awards, Dan Tyminski wins single of the year [for *O Brother's* 'I Am a Man of Constant Sorrow']. It didn't even hit the top 40, I don't think, in the *Billboard* chart. [It reached No. 48 on the Hot Country Singles and Tracks chart.] That's a clue to radio people out there—'Look, guys, this is the single of the year, and you guys didn't even play it!'"

Labels selling niche product with upper-demo appeal face a particularly steep climb at commercial radio—even at its few liberal outlets.

Alligator Records president Bruce Iglauer, whose 30-year-old blues label caters mainly to 35- to 55-year-old males, says, "Our commercial format, of course, is triple-A, which is not a growing format, and which, like a lot of other formats, is being scared. Our extra-potential format, occasionally, is Americana, where, for example, we did quite well with the Marcia Ball record [*Presumed Innocent*]." I'd describe it as definitely an adult-oriented format, but there are so few Americana stations and very few in major markets."

Like most of those interviewed with *Billboard*, Iglauer sees NPR as the crucial destination for reaching the adult consumer.

"I would bet that there's a growing marketplace for National Public Radio and for NPR music shows," Iglauer says. "We know, for example, that [NPR's] *Considered and Weekend Edition* and *Fresh Air* all sell records—and a lot of records."

Cuomo notes that NPR supplied important lift-off for sales of the late Eva Cassidy's album *Songbird*, released by Ryko-distributed Blix Street Records, to an older audience.

"NPR kicked it off and brought it to the awareness of the general public. The morning [TV] shows caught the wave on this thing, and they had the likes of Mick Fleetwood on, going, 'She never writes anything, she does arrangements, and the songs



*"We saw a void and a great niche of artists that had the same affluent, older buyer."*

—KEVIN WELK, WELK MUSIC GROUP

become hers.' That's a geezer speaking, in geezer terms. There was enough attention there that it got picked up by [ABC late-night news show] *Nightline*, and that's what really exploded it."

Harcourt—whose KCRW station is a major sales force in the L.A. market—says he consciously caters to the tastes of older, music-savvy listeners.

"There are people who were listening to the Sex Pistols who are now 40 and 45," he says. "Clearly there are people who are in their 30s who are listening to the station, and people in their 20s, for that matter, but there are plenty of people out there who are in that [older] demographic who still want to be turned on to new music. Sure, their adventurous tastes have mellowed somewhat, but they're still there."

Some see future potential for reaching upper-demo consumers through satellite radio.

"Thank God they're coming out with XM Radio and Sirius Radio," Skaggs says. "We'll be able to put a station on here in Nashville, and if I want to drive to Kentucky or drive to California on the bus, I can listen to bluegrass. I can listen to old-time country. I can listen to whatever I want to, commercial free... I can have the music that I want to have."

## RETAIL: A COLD CLIMATE

Those that *Billboard* surveyed say that, beyond firms like Tower, Best Buy, and Borders, few chains evince interest in servicing older consumers.

Amoeba Records' Weinstein says, "They're completely intimidated when they walk into any record store, and typically when they walk into a chain store, they get a kid who thinks he knows better giving them attitude, and they don't really want to pursue

getting any information out of a staff like that, and certainly, in looking around, they don't really see anything that looks like it's directed toward them at all."

Weinstein calls the four-store, Seattle-based Hear Music "an example of a business that tried to direct itself particularly at the [older] demographic. It was an interesting model that was fairly successful."

Purchased by the Starbucks coffee chain in 1999, Hear Music (which also racks music in Starbucks stores) caters to what director David Brewster calls "a discerning, inquisitive music consumer" with multiple listening posts and vast expanses of descriptive signage.

Brewster's description of Hear Music's clientele fits the profile of older listeners. Their interest in music is both a long-steaded one, and as they've grown older and moved beyond their interests in high school and college, they've maintained an interest that is served by as diverse a variety of options as NPR and going to live music events, and maybe a child is now in the picture who's a performer or taking lessons. Maybe they've remained fans of a certain style of music, or a genre, or a band for a number of years, and that's led them into discovering other things."

Several observers say that e-tailer Amazon.com has become the most significant alternative to the forbidding brick-and-mortar retail experience for older customers. Amazon.com senior merchandise manager Jeff Somers says the company's book-selling roots made it sensitive to the needs of this under-served consumer. "Partially as a result of our beginnings in the book world—where we appealed to a slightly older, more educated, more affluent demographic—that's what launched the music store, we were able to target that particular group almost right out of the gate as really our core of buyers."

## OFF-ROAD MARKETING

Those major-distributed imprints and indie labels that do cater to older audiences—some of which have their roots in the catalog business—say they pursue niche-marketing strategies to market their product in a resistant marketplace.

Marian Leighton Levy, a partner in Cambridge, Mass.-based, Universal-distributed roots label Rounder Records, says, "Historically, because of the fact that we are a large catalog label, we therefore have a catalog orientation, so we've always had somebody—at least for the last 20 years—address the area of special interest. So whether it's ethnic music and selling to specialty stores, or the Western market and selling to Western retailers, or Judaica accounts, the women's distribution net-

work accounts, Rounder Kids selling to children's music accounts for the Raffi titles—all of that has helped to supplement what we do through mainstream distribution."

Rhino's Foos notes that the label's three doo-wop boxed sets—among the company's biggest sellers ever—became hits largely thanks to extensive exposure on PBS. For its *2,000-Year-Old Man* box set and album, he says, "We went into the [retiree periodical] *AARP Bulletin*, and we got a cover story. We did the Jewish journals, where there's an older audience—the free Jewish newspapers and things like that... I'm glad that you're in there and take that niche."

Welk Music Group's Welk says his independent company's deci-



*"There is an opportunity to market to that consumer that is not taken advantage of—that's our natural customer."*

—LEN COSIMANO, BORDERS BOOKS & MUSIC

sions to sign acts like John Hiatt, Rodney Crowell, and Robert Bradley's Blackwater Surprise (see story page 11), as well as to buy Sugar Hill Records, were based on the company's history as being a folk, blues, and classical label.

"Before we got into the new artist business, we were a catalog business, and therefore, our market was a more affluent, older buyer," Welk explains. "So we had to market to these people. Given that, as we started to sign new artists, we saw a void and a great niche of artists that had the same buyer. Basically, that made our decision real easy, and basically nobody's doing it."

He adds, "The way [the majors have] built these companies is, they have to pound that million-unit seller. Their loss is my fortune."

# ...Breaking News Daily.....

## HMV Revamps In U.S. Under Stuart Fleming

**H**MV North America has restructured its U.S. arm, Bulletin has learned. Stuart Fleming, formerly director of purchasing, has been named director of HMV U.S., overseeing all business in the country. He continues to report to HMV U.S. VP/GM Lesya McQueen, who is based at HQ.

**MTV.com Plans Overhaul**  
**M**TV.com expects to undergo a massive relaunch this summer, sources say. "The relaunch will be total: not a single page from the old MTV.com will be the same after the new MTV.com is launched," says one source. "The goal is to make MTV.com the most technologically innovative Web site from any major media brand." The relaunch will include advanced technology and added elements for interaction among users, including instant messaging and further development of communities. The relaunch will be part of MTV 360, a cross-promotional initiative that began earlier this year.

## Zomba Nixes BMG Distrib Deal In Canada

**Z**omba has terminated its distribution deal with BMG for Canada, according to a source. Zomba, parent of Jive and other labels, notified the major in March that it would not renew the deal; the move became effective at the end of September. Zomba is said to be in talks with another distributor in territory.

## Bebel To Join Schuon Atop Duet

**L**ook for Mike Bebel, executive VP of business development at Universal Music Group's eLabs, to be named today as COO of Duet, UMG's joint venture with Sony Music. Bebel will work closely with Andy Schuon, the president/

## MTV.com Plans Overhaul

**M**TV.com expects to undergo a massive relaunch this summer, sources say. "The relaunch will be total: not a single page from the old MTV.com will be the same after the new MTV.com is launched," says one source. "The goal is to make MTV.com the most technologically innovative Web site from any major media brand." The relaunch will include advanced technology and added elements for interaction among users, including instant messaging and further development of communities. The relaunch will be part of MTV 360, a cross-promotional initiative that began earlier this year.

## Andy Gershon Gets V2 President Stripes

**L**ook for Andy Gershon to be named president of New York-based V2 Records on Monday. He will replace Richard Sanders, who is moving to A&M Records as GM, who will assume new post by mid-October. Gershon is co-founder of Defunkt, Outkast's former manager.

## Black Promoters Retain Top Lawyer

**B**ulletin has learned that well-known litigation lawyer Willie E. Gary has joined the legal team representing black promoters in their \$700 million lawsuit against promoters and booking agencies. A source close to the suit says that Gary—known for winning high damages for small businesses in cases against corporate giants—will suggest raising the demands.

## U.K. Indie Labels Planning 'Radical' New Sales Chart

**B**ritain's independent labels are planning to launch their own chart later this year. The Assn. of Independent Music's (AIM) business development committee is "still very much in the consultation process" about the chart, according to chairman/CEO Alison Wenham, but is likely to launch the sales-based system—complete with sponsor—in September.

Wenham tells Bulletin that the "radical" multi-format chart to cover the diversity "Music comes in various different outlets: days—singles, albums, EPs, vinyl—and diversity and all the different genres and the

## Sources: Edel Putting RED On The Block

**R**ED Distribution is being shopped by Edel Music, sources say. Hamburg-based Edel bought 80% of RED from Sony Music Entertainment in October 1998, paying \$75 million. Edel chairman/CEO Michael Heerjes says talk that RED is up for sale is "not true. We have said we are going to sell non-core assets, but RED is a core asset." However, executives at two of the major labels confirm to Bulletin that Edel has approached them to determine if they have any interest in buying the label.

## Sources: Pressplay, Microsoft In Talks

**P**ressplay, the subscription service being developed by Universal Music Group and Sony Music Entertainment, is in talks with Microsoft about an alliance to distribute content through Internet service provider MSN, sources say. The deal, expected to be

## Macy's New Manager

**M**acy Gray has signed a deal with Michael "Blue" Williams' Family Tree Entertainment for artist management. She was formerly managed by Andy Slater, now president of Capitol. Gray brings with her SCAM, the management firm she runs, which includes Atlantic artist Sunshine Anderson. Williams—whose other clients include OutKast and Donnell Jones—becomes a partner in SCAM, which remains separately owned.

# Billboard Bulletin

DAILY NEWS FOR THE INTERNATIONAL MUSIC INDUSTRY

....Current...Eventful....

Billboard Bulletin Daily Fax • US/Canada: \$645 • UK/Europe: \$475 • Asia/Other: \$895  
For a FREE trial offer, call: 646.854.5861 • 44.207.430.6083 (International) • kchuchine@billboard.com  
Billboard Bulletin Online subscription: \$64.95 a month • To sign up, email: bulletin@billboard.com



Continued from page 1

time. Over the past month or so, I've had a number of people tell me that the song has helped them cope. What a humbling compliment."

"(This Is) A Song for the Lonely," which was written by Paul Barry, Steve Torch, and Mark Taylor, is the single that previews *Living Proof* (Warner Bros., March 5), the pop icon's follow-up to 1998's global chart-buster, *Believe*. The album reunites her with the U.K.-rooted production team of Taylor and Brian Rawlings, who helmed the single "Believe" and much of the ensuing album.

The new disc also offers collaborations with Rick Nowles (Madonna), Celine Dion, British musician/producer Chicane, and Norwegian team Stargate. With its kinetic dance leanings, *Living Proof* is a collection that shows Cher at her career zenith as a singer—but don't ask her to assess the quality of her performance. She's not terribly fond of the sound of her own voice.

"It drives me crazy," she says with a laugh. "I think you have to be a bit of a narcissist to hear yourself and think, 'Oh, that's fabulous.' Ultimately, I appreciate what I have to offer as a singer. But when I listen to my own voice, I usually hear the flaws first and foremost."

That said, even the self-critical artist agrees that *Living Proof*—and "(This Is) A Song for the Lonely" in particular—shows her in top form. "When I first started to sing that song, I felt like I was taking off on a rocketship. It just soars. Just when you don't think it can reach any higher—either musically or emotionally—it goes a little further."

## EARLY SINGLE SUPPORT

Cher dedicated "(This Is) A Song for the Lonely" to "the courageous people of New York" following the terrorist attacks on the World Trade Center Sept. 11. The dedication has contributed to early radio and retail interest in both the song and the project.

"Obviously, we're not exploiting that as a selling point of the single, but it has undeniably drawn the interest of people," notes John Boulos, senior VP of promotion at Warner Bros. "We simply feel that we have an incredible song by a truly legendary artist. That's a pretty potent combination to take to the street."

Still, the timing of the single with the current political climate is likely to strike a responsive chord with the music-buying public. "That goes without saying," says James Lonten, manager of a Borders Books & Music in New York City, which has been stocking *Living Proof* since its European release Nov. 19, 2001.

"We play the track in-store, and it literally stops people dead by their tracks. It's an instantly affecting, highly emotional song. We've been seeing great sales for the album on import, which is a good sign. People seem to be very interested in this record, if only to hear if it's as good as *Believe*."

While import sales have been known to hurt a U.S. release upon its domestic debut, Warner Bros. is using such activity with *Living Proof* to its advantage.

"We believe that the import visibility shows a high demand for Cher here," Warner Bros. president Jeff Aueroff says. "We could have stopped American retailers from selling the import, but we decided not to. Instead, we've decided to seed the marketplace."

The U.S. version of *Living Proof* will include a track not featured on the European pressing of the album. "It doesn't really matter, though," Lonten says. "With or without the additional song, this project is going to be a smash."

Programmers at several taste-making radio stations

agree. New York's influential WKUT and WLTV are among the major-market outlets that started playing "(This Is) A Song for the Lonely" a month before its official shipment to radio. Such early support, however, is not making Boulos overconfident.

"We're actually going out more aggressively on this single than we did with 'Believe,'" he says. "That record gave us a lot to live up to, and it can make working this record more difficult, because people will be expecting a duplication of that song—or they'll argue that 'Believe' was a fluke. We're prepared for the obstacles that people will create. But once people hear this song, we have no doubt that they'll agree that it's a truly great piece of music."

## ON THE PROMOTION TRAIL

After spending the past two months trekking through Europe to promote *Living Proof*, Cher opens 2002 in the U.S., doing a busy round of TV and print press. Her first shot of visibility is scheduled to come via the American



CHER

Music Awards Wednesday (9), where she is slated to perform "(This Is) A Song for the Lonely."

The artist's TV profile will be enhanced by a video for the single directed by rising production team Orphanage. The clip is an epic, high-tech affair that pays homage to New York, spanning 75 years of the city's history.

"It's an extraordinary piece of work," Aueroff notes. "We couldn't just do a simple video. After all, we're dealing with an Academy Award-winning artist. It had to be extra-special."

Beyond standard marketing procedure, Cher says she's contemplating a concert tour—though she's not likely to sign on for the kind of year-plus jaunt that accompanied *Believe*.

"It honestly depends on whether or not I decide to do a couple of movies that I'm considering," says the artist, who is managed by the Los Angeles-based Lindsey Scott and booked by Rusty Hooker for Rock Steady Productions in L.A. "It would be fun to do these new songs live, so we'll see what develops."

## SPREADING POSITIVITY

Though Cher didn't set out to follow a lyrical theme, she agrees that *Living Proof* wound up becoming a recording with a notably positive lyrical tone. Besides the uplifting single, the album features a heartfelt rendition of club diva Amber's hit "Love One Another," as well as the decidedly optimistic, single-worthy jams "A Different Kind of Love Song" and "Real Love."

"We just chose songs that felt right on an individual basis," she says. "It wasn't until we started to assess the entire album and may well be sequencing that we realized that this had subconsciously become an album filled with love and warmth. It was a pleasant surprise, and it's certainly an appropriate time to put some positive energy out into the world."

*Living Proof* also sees the artist continuing to experiment with the studio technology that made "Believe" an innovative, trend-setting recording. "Music's No Good Without You," which has already scored with pop listeners and club punters as a European single, is drenched in hypnotic synth lines and computer-savvy vocal effects, while "Love So High" craftily blends futuristic keyboards with earthy acoustic guitars.

"I love the idea of combining technology with organic, traditional instruments," she says. "When we did that on 'Believe,' we had no idea of the response it would get. I loved the fact that our little studio experiment became so influential. I love even more the fact that we could take that idea to an even higher level on this record."

## YOU'VE GOTTA BELIEVE

Cher admits that she's happily marvels at the fact that she's still actively enjoying her career after nearly 30 years of making records.

"It's an artist's dream to have a career where you're continually drawing new people in, while hopefully keeping your long-time fans happy," she says. "But I'm certainly aware of the fact that it's a rare occurrence. I don't take for granted the fact that people still care about what I do on any level."

Part of what has kept Cher relevant has been her willingness to continually explore new musical ground. After several years of cutting rock-etched records, she shifted gears in 1998 with the club-spiced *Believe*. The title cut not only scored with the public; it became the biggest hit of her career.

"I knew it was special. But you don't predict something so huge. It was crazy."

Issued in late 1998, "Believe" holds the record for the biggest-selling song in England by a female in the history of recorded music. The next single to be lifted from the album, "Strong Enough," entered the U.K. charts at No. 5 in March 1999, and in the same month, "Believe" completed its long climb to the top of The Billboard Hot 100.

Cher's next musical venture, *Not a Comical*, was only made available through her Web site ([cher.com](http://cher.com)). The project was a dark, often startling effort that the artist describes as a chance to express herself as she's never done before.

"That album is reflective of a period of time that was highly emotional and highly creative for me," she says, adding that the collection was not intended to make a major statement. "Those songs are what they are. Period. They're not meant to be labored over."

Perhaps that's Cher's true secret to longevity. While other artists micro-manage and plot out their every move, Cher simply performs what she feels in the moment and then moves on.

"I don't do a lot of planning. It's often just a matter of following the path of least resistance," she says. "I love making records, and I love making music. I just follow the flow of what's working and what feels right in the moment. I'm often surprised by the results."





## Billboard, Bulletin Up For Honors At NARM Conference

*Billboard* and *Billboard Bulletin* are in the running for honors of this year's NARM Awards. The awards are presented annually by the National Assn. of Recording Merchandisers in recognition of outstanding achievement among retailers, distributors, wholesalers, entertainment software suppliers, and suppliers of related products and services.

For the fifth consecutive year, *Billboard* is nominated in the related products and services category, medium division. *Billboard* has won the award in three of the last four years. Among the competition for *Billboard* is sister VNU company SoundScan.

*Bulletin* is nominated for the fourth straight year in the related products and services category, small division. *Bulletin* won the title last year.

The nominations are based on votes by NARM members. Trading partner companies will decide on the winners, rating each finalist's performance on a variety of criteria. Winners will be announced March 12 during the awards banquet at the close of the 2002 NARM Convention & Trade Show at the San Francisco Marriott.

A complete list of nominees will appear next week in *Billboard*.

### upcoming events

#### Billboard/Airplay Monitor Radio Seminar & Awards

Eden Roc Resort • Miami Beach • March 14-16

#### Billboard Latin Music Conference & Awards

Eden Roc Resort • Miami Beach • May 7-9

#### Billboard R&B/Hip-Hop Conference & Awards

Eden Roc Resort • Miami Beach • Aug 7-9

for more info: Michele Jactangelo 646.654.4660  
bsevents@billboard.com

## THIS WEEK@



**COMING MONDAY:** This month sees the reissue by Touch & Go of veteran U.K. rock act the Mekons' landmark 1985 album *Fear and Whiskey*. Although prior versions of the wildly eclectic album were bundled with various EP tracks under the name *Original Sin*, Touch & Go's reissue restores the original 10-track running order. The review of *Fear and Whiskey* will appear exclusively on Billboard.com.

Also, visit Billboard.com for a full recap of nominees for the 2002 Grammy Awards, a live review of the *Isley Brothers* in Cleveland, and an expanded edition of the *Broads* feature found in the Artists & Music section of this week's issue of *Billboard*.

News contact: Jonathan Cohen • jcohen@billboard.com



Billboard Music Group events & happenings

## Unpublished Billboard Charts On Sale Now

Looking to catch up on last week's *Billboard* chart activity after the holidays? The magazine's unpublished charts from the week of Dec. 29 can be purchased through the *Billboard* research services department.

*Billboard* offers its individual charts in text-only versions for \$5 each. You can also purchase a combination package of the Hot 100 and The *Billboard* 200 for \$7.50, or an entire chart package for \$25. The same chart packages are also available with full graphics for \$7, \$12, and \$40, respectively.

For more information or to purchase charts, write the *Billboard* Research Services Department, 770 Broadway, New York, NY 10003, or call 646-654-4633. Credit card orders may also be faxed to 646-654-4671.

visit [www.billboard.com](http://www.billboard.com)

■ VNU BUSINESS PUBLICATIONS USA, Inc. • President & CEO: Michael Marchesano; Chief Operating Officer: Howard Lander; Executive Vice Presidents: Mark Dacey (Media/Retail), Richard O'Connor (Travel/Performance/Design), Senior Vice President: Toni Nevitt (Marketing Information); Vice Presidents: Joellen Sommer (Business Management), Joanne Whelan (Creative)

■ VNU BUSINESS MEDIA • President & CEO: Michael Marchesano; Chief Operating Officer: Howard Lander; Vice President/Business Development: John van der Valk; Vice President/Market Research: Sharon Shear; Chief Financial Officer: Joe Farney; President-Editorial: Greg Farrar; President-Ad Sales: Jeremy Graydon

Copyright 2002 by VNU Business Media, Inc. All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher: BILLBOARD MAGAZINE (ISSN 0006-2510) is published weekly except for the first week in January, by VNU Business Publications USA, 770 Broadway, New York, N.Y. 10003-6995. Subscription rate: annual rate, Continental U.S. \$299.00; Continental Europe £29 pounds; *Billboard*, *Year*, *Music*, *SoundScan*, *Market Research*, *License*, *Advertise*, *Update* (U.S. \$5). Registered as a newspaper at the British Post Office, Japan 100-0001, *Billboard*, *Year*, *Music*, *SoundScan*, *Market Research*, *License*, *Advertise*, *Update* (U.S. \$5). Periodicals postage paid at New York, N.Y. and at additional mailing offices. Postmaster: please send changes of address to *Billboard*, P.O. Box 2011, Haverhill, MA 01830-0111. Current and back copies of *Billboard* are available on microfilm from Kraus Research, Route 100, Haverhill, MA 01830-0111. For a complete list of microfilm products, see *Billboard*, P.O. Box 1346, Ann Arbor, MI 48106. For Group Subscription Information call 646-654-5861. For Subscription Information call 1-800-745-8922 (Outside U.S. 740-362-3322). For any other information call 646-654-4600. Canada Post Corp. International Publications Mail Agreement #9022302. No. 134 Issue 2. Printed in the U.S.A.



## SHEENA EASTON

### Hip To Be Squared

Hollywood Squares featured Classic Music Week Jan. 7-11 with a host of music legends, including Ronnie Spector, Lesley Gore, Gary Puckett, Pat Boone, Frankie Valli, Martha Reeves, Gary (U.S.) Bonds, Dionne Warwick, and, pictured above, Sheena Easton. Each of the artists participating has autographed a collector's edition vintage 1959 Continental 2 stereo jukebox and autograph book, which will be auctioned off separately via Ebay Jan. 10-20. All proceeds will benefit Helen Keller Worldwide, which is among the oldest international nonprofit organizations devoted to fighting and treating preventable blindness. Easton opens her new one-woman show at the Las Vegas Hilton Jan. 15, and it will run through December of this year.



### Share And Cher Alike

Cher's new album *Living Proof* has already topped music charts around much of the world, thanks to the success of the first single, "The Music's No Good Without You." The versatile entertainer recently performed for Queen Elizabeth II at the Royal Variety Performance in London. She is pictured here shooting the video for the first U.S. single from the album, "(This Is) A Song for the Lonely." The clip depicts different periods in New York City's history.

# The Billboard BackBeat

EDITED BY CHUCK TAYLOR

## Sheila E.'s 'Cymbal' Of Charity



Most people know Sheila E. as the bad-to-the-bone percussionist/drummer who's kept time with Ringo Starr, Prince, Lionel Richie, Patti LaBelle, and Herbie Hancock, among others. Or they've jammed to such solo hits as her 1984 top 10 crossover anthem "The Glamorous Life" and "The Belle of St. Mark." But behind the beats is a passionate commitment to children, especially those who have been abused and abandoned.

To help disadvantaged children regain healthy self-awareness through music, education, counseling, and other programs, Sheila E.—the daughter of legendary musician Pete Escovedo—and her manager Lynn Mabry established the Los Angeles-based Lil' Angel Bunny Foundation early last year.

"It's been a lifelong desire of mine to work with children," says Sheila E., who was raped by her babysitter at the age of 5. "Lynn and I were already donating to children's charities. Every time I do a show, we ship in percussion kits from my Sheila E. Series and also raffie off concert tickets; the monies raised each night go to charity."

In an offshoot of those efforts, Sheila E. and Mabry's Heaven Productions Music teamed with Toca/Kamam Music—underwriter of the Sheila E. Series—and Mars Music last July to sponsor the Sheila E. Drumming Contest. Eight winners ages 3-17 (pictured above), were flown

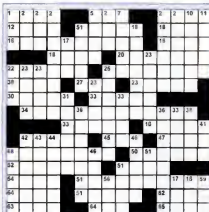
to L.A. in November to record a CD and perform live with the master percussionist. "These kids were amazing," says Sheila E., who hopes to make the contest an annual event. "The majority of them not only played the instrument they auditioned on, but everything else from the timbales to the congas and buckets. They pretty much all threw down."

Proceeds from the resulting four-song CD, *One Rhythm in Time*—due early this year via Heaven Productions Music and available through sheila.com and marsmusic.com—will be donated to the Lil' Angel Bunny Foundation and the Mars Music Foundation.

In the meantime, Sheila E. and Mabry are organizing their foundation's first black-tie charity gala, An Evening With Angels, Feb. 25 at Burbank, Calif.'s CenterStage Soundstage. Alicia Keys, Mariah Carey, Tony Bennett, Jennifer Lopez, Lenny Kravitz, Stevie Nicks, Nikka Costa, and Destiny's Child have already pledged contributions.

"What better way to give of myself than by sharing my story and the healing I found through music?" says Sheila E., whose latest release is *Heaven on Concord Records*. "Being exposed to music at an early age provided me with the tools to heal. It's my duty to give something to children who feel there's no hope."

GAIL MITCHELL



### 'SHE'S GOTTA HAVE IT' by Matt Gaffney

- Across
- 1 Like ELO's woman
  - 5 Jazz org
  - 6 Southern lighters, for short
  - 12 Prefers with tone
  - 13 Future billionaires, maybe
  - 15 Leaves the building
  - 16 Queen Latifah's own record label
  - 18 Kind of early
  - 19 McGregor of "The Phantom Menace"
  - 20 Sotelo's concert
  - 22 "Hold on!"
  - 25 Madonna's own record label
  - 26 I ...
  - 27 That thing
  - 29 Send to
  - 30 Washington
  - 31 Ethen John's taste
  - 32 Jazz nickname
  - 34 Ani DiFranco's own record label
  - 39 Arnold and Anthony
  - 40 Springsteen's ... Parts
  - 42 Company whose members sang about
  - 43 Grand
  - 46 Armes Mann's own record label
  - 50 With money hang-
  - 51 eg on the balance
  - 52 "... one is alone" (Sondheim lyric)
  - 53 Never!
- Down
- 44 Men at Work hit
  - 45 "Mistake"
  - 55 Joan Jett's own record label
  - 58 It may be just on your house
  - 61 George Harrison's "All Those
  - 62 "Where you
  - 63 Exon, in Canada
  - 64 Arves ... Ruback
  - 65 Marc Bolan's big band
  - 66 The enemy: ab-
  - 67 Ha-rem-
  - 68 Actor Morales of "La Bamba"
  - 69 Country whose musical styles include indie, meth-
  - 70 and pham
  - 71 Suffit with pop or rap
  - 72 Not King Crow's "Don't
  - 73 You Weep"
  - 74 ACDC's
  - 75 ... you've never seen a woman
  - 76 the win' (Fleet-
  - 77 wood Mac line)
  - 78 Obsess to anyone who looks
  - 79 Sharp comment
  - 80 One of two Grates
  - 81 Part of many in-
  - 82 flows that rap
  - 83 Fine classical piece
  - 84 Part of FOR
  - 86 Kicks musical butt
  - 88 Suffit with lum
  - 89 Giant
  - 90 Jewish myth
  - 91 "Jergit it"
  - 92 350
  - 93 Piece of land, maybe
  - 94 One step below
  - 95 major league ball
  - 96 57
  - 97 gase
  - 98 55 of song, a
  - 99 Country great
  - 100 Ritter

The solution to this week's puzzle can be found on page 44.

## RIM SHOTS

by Mark Parisi

I THINK WE'VE GOT A GOOD SONG HERE... NOW HOW CAN WE MAKE "BOUNCE YOUR BIG BUBBLE BOOTY" SOUND PATRIOTIC?



# Billboard

SPOTLIGHTS

## The Dove Awards



Billboard's annual Dove Awards spotlight returns, with a look at this year's Dove awards and the artists and music impacting the contemporary Christian/gospel music industry. We report on the state of this booming genre, review the world of touring for religious music, and highlight the latest news and artists.

Don't be left out. Call today!

Issue Date: February 23

Ad Close: January 29

Contact: Phil Hart    615-321-4297    615-320-0454fx    [phart@billboard.com](mailto:phart@billboard.com)

New York  
646.654.4696

Los Angeles  
323.525.2307

Nashville  
615.321.4297

London  
44.207.420.6072

# LINKIN PARK

HYBRID THEORY

#1 ALBUM OF  
THE YEAR 2001\*

\*CALENDAR YEAR JANUARY 1ST 2001-DECEMBER 31ST 2001



PRODUCED BY DON GILMORE

MIXED BY ANDY WALLACE

WORLDWIDE REPRESENTATION: ROB MCCORMOTT FOR THE FIRM

[linkinpark.com](http://linkinpark.com)